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ROMANESQUE AND ALLIED STYLES

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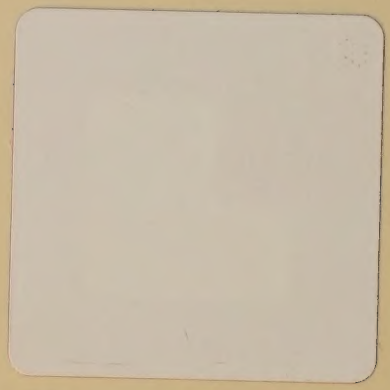

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MASTERPIECES OF

SPANISH ARCHITECTURE

ROMANESQUE AND ALLIED STYLES

ONE HUNDRED PLATES

FROM

MONUMENTOS ARQUITECTÓNICOS

DE ESPAÑA

With Text By JOHN V. VAN PELT, F. A. I. A., A. D. G. F.

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VOLUME IV

EUGENE CLUTE, Editor

NEW YORK

THE PENCIL POINTS PRESS, INC.,

1925

THE ROMANESQUE AND ALLIED STYLES OF ARCHITECTURE IN SPAIN

DESCRIPTION OF THE ORIGINAL WORK

THE Monumentos Arquitectonicos de Espana not only deals with monuments, but is in itself a monumental work. The first archaeologists of Spain were called in to expend their most arduous labors and most advanced erudition on the task. Measurements of buildings were taken with extreme care and the engraver's nicest skill called into play. The colored plates, of which there are not a few, were of the best scientific and artistic craftsmanship of that period. Even the paper is of beautiful texture and the sheets are of unusual size, about 22″ x 28″. The work was intended to cover the whole of Spain and all time of which there is historical record, in the building and sculpture of the land. Unfortunately, this enterprise was never completed. It is, in fact, almost impossible to obtain entirely complete copies of what was published. A Spanish grandee might have subscribed but during the long period of time from the 3d of July, 1856, when the Royal Decree naming the Commission was promulgated, until about 1880, the grandee may have died or single plates may have struck the fancy of someone in the household and may have been withdrawn to frame.

Our present publication is of one hundred sheets, excerpts from the sections covering the Latin-Byzantine and Romanesque periods. The original was divided into provinces and on the plates was engraved the styles to which the buildings belong. Three great divisions were established: Pagan Art, Christian Art and Mohammedan Art. The secondary divisions were those of Latin-Byzantine, Moorish, Gothic, Renaissance, etc.

The book was printed at the National Printing Office of Spain and the amount of labor and care expended upon the engraving is stupendous. In fact this engraving is so delicately printed, in many instances with different colored inks, that its reproduction in the present volume has been a typographical feat.

This edition includes plans, elevations and sections and a large number of details and elements of sculpture of very great value to the architect and the student of architecture.

SPANISH STYLE DISTINCTIONS

SPANISH architects and archaeologists, differing from the usual custom, make a distinction in the sequence of styles earlier than the Gothic. That is probably the outcome of the unusual national distinctions that became indigenous to Spain through the conquest of the country by markedly contrasting races.

Somewhere about 1100 B.C., the Phoenicians founded Cadiz and Malaga on the southern coast. The Iberians, who were the original inhabitants as far

back as historical records run, amalgamated with the Celts who came down through the Pyrenees about 500 B.C. and formed a single people, the Celtiberians.

In the Third Century B.C., the Carthaginians invaded Spain and at the end of this century they were driven out by the Romans. Shortly before the Christian era, the Romans conquered practically the whole of the peninsula, leaving only the Basques, a remnant of the original Iberians, to maintain their independence in the north. Thus a modified Latin influence was opposed by a sturdy element in the extreme north. In the early part of the Fifth Century after Christ, the Vandals overran Spain and they were followed by the Visigoths who, toward the end of the century, put an end to the dominion of the Romans. In the Sixth Century, the Visigoths established their rule over the whole peninsula and they remained in power until, in the early part of the Eighth Century, the Moors, under Tarik, appeared and slew Roderick, the last of the Visigoth kings. From that period on through the Ninth, Tenth and succeeding centuries, there were two distinct divisions in the peninsula, the Moorish in the south and the Christian in the north. It was not until 1492, the year of the discovery of America, that Granada was taken by Ferdinand and Isabella and the Moorish dominion ended.

As has been said, the architectural expressions that resulted from these different conquests and dominations are broadly defined by the Spaniards as Pagan, Christian and Mohammedan.

Of the early pre-Roman architecture and sculpture very little remains. Even the Roman buildings show little more than ruins, the most important structure being the Aquaduct at Segovia. There are some bits of sculpture to be found in the capitals of the columns of the Mosque of Cordova at Toledo and Merida. The small Basilica of St. John the Baptist, at Banos, has horseshoe arches of about the middle of the Seventh Century. See pages 31 and 33.

It was not until after the Visigoths had established their dominion, indeed not until the early influx of the Moors had somewhat abated in fierceness, that we find such monuments as the churches of the Ninth and Tenth Centuries, San Miguel de Linio, Santa Maria de Naranco near Oviedo, San Salvador de Valdedios, Santa Cristina de Lena, San Miguel de Escalada and San Pedro de las Puellas at Barcelona, all built before the end of the Tenth Century. These are grouped by the Spaniards under the definition of Latino-Byzantino, or Latin-Byzantine. As a matter of fact, although they are in many ways akin to what is sometimes called the early Romanesque in Italy and France, their capitals and ornaments have a distinctly Byzantine quality. Some of the arches are pointed. The plans of the churches are usually rectangular, sometimes cruciform, with simple barrel vaulting.

Toward the end of the Eleventh Century, the Romanesque influence of France and Italy became marked. The plans of the churches were more generally cruciform. Over the crossing a polygonal dome or tower was usual. Santiago de Compostela, a modified copy of St. Sernin at Toulouse, is one of the most important monuments of this time and betrays a distinctly French influence. The beautiful Panteon de San Isidoro (see pages 157 to 161) is another fine example.

In the Twelfth Century, the style became more distinctly Spanish and the archaeologists of Spain are prone to designate the period as Romanesque, although from our point of view it is transitional. The Gothic arch and an early form of ribbed vaulting are in evidence. Perhaps the most interesting example is the old Cathedral at Salamanca (see pages 35 to 49 inclusive). Its tower was

the prototype of H. H. Richardson's Trinity Church in Boston and it has the peculiar quality, owing to the form of its plan, of being beautiful from all points of view. The Cathedrals at Tarragona, Tudela and San Vicente at Avila are other noted examples of the same architectural development.

This distinctly Spanish expression of a strong and vigorous style was merged by degrees in a new foreign impulse coming from Gothic France. Although the Spanish Gothic churches are different from the foreign prototype, being vaster in scale, (in the case of the Cathedral of Seville, some 5 metres wider than the usual French nave) they are in many ways less individual than the beautiful examples of the later Spanish Romanesque.

The other influence that crops out from time to time in manifestation along the southern border of the Romanesque areas is that of the Moorish architecture that flowered south of Toledo. It was but natural that combinations of different kinds should manifest themselves. See among our plates the detail of the Cloister of the Church of San Miguel de Linio, page 53, and the Cloister of San Pedro y San Pablo in Barcelona, page 151.

APPLICATION OF THE SUBJECTS SHOWN TO MODERN USES

EVER since mediaeval times the world has periodically responded to the beautiful expression of emotion that is the universal characteristic of Romanesque. Probably it is due in some measure to the simplicity and vigor of the buildings of that period. In addition to this, anyone sensitive to beauty is delighted by the skillful contrast of decorated and undecorated masses, surfaces and ornamental line and form presented, almost without exception, in the buildings of the Romanesque period. Undoubtedly, the sincerity of the expression of the artists of that day makes a strong appeal and the solemn majesty and even the somberness of the churches create a deep impression upon anyone at all susceptible to such influences. Evidences of this were noticeable in Spain with the restorations and additions of such churches as San Vicente at Avila.

H. H. Richardson was so enamoured of the style that the greater part of his work bears its impress. Following him, a number of Romanesque, or so-called Romanesque, atrocities were erected in America, to such an extent that it became a well entrenched fashion of the second half of the last century. As in all things American, this was followed by a strong reaction, so that we may consider ourselves fortunate that the buildings of this country are usually short-lived and that many of the ugly pretences to Romanesque design, where details have been copied with no perception on the part of the architect of the true spirit of the style, are disappearing. Indeed, this reaction was so strong that prior to the World War, the American architect felt as though he had launched into a field almost taboo if he gave rein to his personal inclinations and accosted this beautiful recluse. The swing of art from impressionism through futurism to symbolism, with such spokesmen as Clive Bell, the tendency of tourists after the World War to invade Spain, and possibly a psychological stimulation resulting from the War itself, coupled with the publication of a number of excellent architectural works on Italian and French Romanesque, have tended to revive interest in the style. Unquestionably, the astonishingly satisfying result attained by the firm of York and Sawyer in using Romanesque as the medium of expression in the Bowery Bank, has acted as an incentive to others to try for success in similar manner. The

danger in trying to emulate such an excursion into new and promising fields is that those that imitate do not act from conviction but merely because they think that in the imitation lies a convenient source of advantage. As can be seen in the followers after Richardson, elements of a style may be copied without any evidence of skill in composition, of real response to the feeling of period or the demands of the problem in which these details of the style are applied. It is because of this that the engravings held between the covers of the Monumentos Arquitectonicos de Espana are so valuable. Spanish Romanesque, the expression of a people of intensely fervid temperament, is instinct with an emotive and stirring force that cannot fail to awaken a response in all not entirely dead to such an appeal. The work has been almost unknown to architects because of the limited number of copies procurable on account of their cost and the cumbersome size of the portfolios. The convenient form of the present reproductions, although they cannot retain all of the charm of the original engravings, tremendously outdo them in usefulness. The greater number of the original drawings was made in rectilineal projection and the scales or sizes in metres are shown on almost all of the plates. This makes it possible to establish the actual dimensions of the structure and affords a tremendous advantage over the ordinary photographic representation. Furthermore, in most cases, the shadows have been accurately cast at 45° so that the projections of the different elements and motives can be gauged with precision.

It will be interesting to the student who cares to make some study of the style to notice the plans and general arrangement of the churches. Pages 31, 115, 141, 165 and 167 contain plans of the Latino-Bizantino period with a square altar end of the Basilica type, while pages 25, 33, 73, 93, 103 and 149 belong to the Estilo Romanico (later Romanesque or transition) and have semi-circular apsidal ends or chapels. It has already been noted that the cruciform plan became a feature of the later Romanesque. This is not evidenced by several plans shown in the book because they are of smaller dimensions. The cross is marked in the old Cathedral of Salamanca, page 35, and a more careful inspection of such plans as the Parochial Church of San Millan (Segovia) Page 93, amplified by an examination of the elevations and sections, pages 95 and 99, revises the first impression and discloses the cruciform arrangement of the interior covered by a dome with characteristic Romanesque pendentives at the intersection into which the nave and transepts penetrate, the side aisles being lower than either.

Some of the earlier buildings are tremendously impressive in their simplicity. The Church of San Salvador de Valdedios, pages 115 and 117, is suggestive of what might be done in a small village church by the contrast of openings and a plain wall surface. The Hermitage of Santa Cristina, Province of Oviedo, page 141, has an unusually interesting cruciform plan with square ends and chapels and an arcaded choir screen which divides the raised Sanctuary from the lower nave of the Church.

The walls of the buildings are, of course, of stone but in many instances the naves and aisles of the Latin-Byzantine churches are not vaulted and the roof timber are apparent from the interior. Usually the shafts of the larger columns are made in drums coursed with the stone of the walls or only slightly higher, although, in the later period, isolated shafts of smaller dimensions and even some of the engaged or tangent columns are monolithic. As the Gothic principle of concentration of the loads and thrusts in piers was not yet understood, the walls are universally of heavy dimensions. In the old Cathedral of

Salamanca we find ribs and in the lower stories an incipient pointed arch, although the dome at the intersection is distinctly round arched. The Parochial Church of San Juan de Amandi, Villaviciosa, Oviedo, page 25, has a heavy series of ribs at the intersection between the Chapel of the main body of the church carrying down on to divided column shafts. Nevertheless, they are distinctly different from the Gothic rib, the vault of the Chapel being a barrel carrying on the side walls throughout its full length. The exteriors of these buildings are of great dignity and simplicity.

San Lorenzo in Segovia, pages 87, 89 and 91, is suggestive of the French Romanesque except in the campanile, or tower, which is almost Italian. The low pitched roof probably contributes to this, and it is unquestionably the natural type of covering for a warm country. In general the roofing material of these churches is tile. Tiles of similar appearance are now obtainable in this country.

The sculpture of the earlier period is strongly reminiscent of Byzantine work. Notice how the simple outline and rather flat treatment of the capitals of the Parochial Church of Santa Maria de Naranco, Oviedo, page 21, San Miguel de Linio, Oviedo, pages 55 to 61, San Salvador de Valdedios, Villaviciosa, Oviedo, pages 115 and 117, the Hermitage of Santa Cristina, Pola de Lena, Oviedo, pages 139 and 141, San Pedro, Zamora, pages 143 and 145, San Adrian de Tunon, Villanueva, Oviedo, page 165, Priesca y de Fuentes, Villaviciosa, Oviedo, page 167, the Basilica de Santa Eulalia, Merida, page 179, the remains of the old Monasterio Visigodo, Province of Zamora, page 181 and of the Basilicas Catolicas of the Province of Cordoba, page 197, contrast markedly with the deeply incut sculptural qualities of the later Romanesque or transition work to be seen at the old Cathedral of Salamanca, pages 43, 45, 47 and 49, or such capitals as those of Santa Maria de Villamayor, Infiesto, Oviedo, pages 75, 77 and 79, the ruins of Santa Maria del Temple in the province of Valladolid, page 81, San Martin, Segovia, page 85, San Lorenzo, Segovia, page 91, San Millan, Segovia, pages 95 and 97, San Juan de Priorio, Oviedo, pages 103 and 105 (note the bases on page 107), the tower of San Esteban, Segovia, pages 153 and 155, and the Panteon de San Isidoro, Leon, pages 157, 159 and 161.

The study of this contrast can be further prosecuted by a comparison of the running bands, plane ornaments and decorated panels.

A first group of these can be found in the examples derived from the Church of San Juan, Banos, page 33, San Miguel de Linio, page 57, San Miguel de Escalada, Leon, pages 129 and 135, including the charming inscription stones with border of the same church, pages 131 and 133, the beautiful Sepulchre in the Cloister of the Colegiata de Covadonga, Cangas de Onis, Oviedo, page 137, Ermita de Santa Cristina Pola de Lena, Oviedo, page 139, the fragments dating back to a period earlier than the Mohammedan invasion from Granada, Castulo, Atarfe and Tocon shown on page 169, the Baptismal Font from Sevilla, page 173, the lightly incised decoration and inscription from the same district, page 175, the sculptured ornaments of the Cloister of the Colegiata de Covadonga, Oviedo, page 185, and the motives from the Basilicas Catolicas, probably early examples, preserved in the Cathedral, Cordoba, page 195.

In the later Romanesque or transition, the sculpture has more relief, freedom and boldness of outline, the porches greater depth with successive arches. A composite impression of the characteristics of this detail can be formed by a review of a second group including the portal of the Church of San Juan de Amandi, Villaviciosa, Oviedo, page 27, the old Cathedral of Salamanca, pages

37 to 49, of which not the least interesting are the sculptured figures and their supporting corbels on page 41, the porch of the Church of Ujo, Mieres, Oviedo, pages 63 and 67, the Portal of Santa Maria de Villamayor, Oviedo, page 73, the vigorous archivolts of the same church, page 75, Santa Maria del Temple, of Valladolid, page 81, the apse and chapels of San Lorenzo, Segovia, page 89, the lovely porch and sculptured figures (notice the slightly radiating lines of the latter) of the Parochial Church of San Millan, Segovia, page 95, supplemented by the cornice moulds and corbels of the same church shown on the succeeding page, the deeply recessed porch of San Juan de Priorio, Oviedo, pages 101, 105, and 107, the last of these giving an interesting detail of the tangency of the column shafts and of the arrangement and profiles of the bases, the Portal of Villaviciosa, Oviedo, page 111, the vigorous cross and its niche and the interesting column shaft decorations and bases of the same church, page 113, especially the wonderfully decorative detail of the Panteon de San Isidoro, Leon, page 157, the portal of Santa Clara, Oviedo, page 177, the Abadia de San Quirce, Burgos, page 191, and of the Cathedral of Valencia, page 199.

The foregoing is a suggestion of the possible usefulness of this book in developing, by merely a rapid turning of the pages, an appreciative feeling for the elemental characteristic of the two main divisions of this period and the evolution of this section of Spanish art.

Although the distinctly ecclesiastical motives of the style may be peculiarly applicable in modern architecture to churches of a more spiritual nature, the wonderfully successful application of its decorative elements and qualities and of the strength that is one of its dominant characteristics by such men as Richardson and Louis Ayres to modern problems that are entirely secular, suggests how the book may be used in a far wider practical application.

A bank building that needs the suggestion of massive strength, a library that recalls the lore and history of earlier times, such buildings as fraternity houses, lodges and temples with a suggestion of the mystic have in them something that is at one with the impression induced by Romanesque. By signalizing these groups of buildings, I do not wish to imply that other types of structures may not be harmoniously expressed through the adaptation of Romanesque ornament. In any event, the lesson taught by the Romanesque designers of the effectiveness of contrasting elaborately ornamented spaces and lines with very simple backgrounds is one that cannot be too repeatedly impressed upon the minds of all draftsmen.

A particularly useful quality of the Monumentos Arquitectonicos de Espana is the inclusion of a number of details of iron work, doors, etc., that are more or less lacking in similar works recording other styles. Indeed, there is a distressing dearth of information about Romanesque iron work, the natural result of the long period of time that has elapsed since the iron was forged and also because of its attractiveness to invaders as a means of procuring additional material for weapons. Grilles, hinges and door pulls, probably the original ones, evidently part of or in excellent harmony with the style are to be found in the apse of the old Cathedral of Salamanca, page 45, Santa Maria de Villamayor, page 73, a detail of the Parochial Church of San Millan of Segovia, page 93, on the main entrance doors of the same church, page 95. There are charming early Latin-Byzantine forged grilles in San Salvador de Valdedois, Villaviciosa, page 117, and some unusual hinge plates on the Puerta Llamada de Lerida of the Cathedral of Valencia, page 199.

Furthermore, the manner in which the doors of some of the churches were constructed is of interest and there are a few examples showing this quite clearly, notably in the Parochial Church of Ujo, Oviedo, page 63, Santa Maria de Villamayor, the same province, page 73, the Parochial Church of San Millan, Segovia, page 95, of San Juan de Priorio, Oviedo, page 101, and the Portal of the Valencia Cathedral, page 199. The arrangement of studs or nail heads in the last mentioned door, especially the peculiarly interesting bands of iron work already noted that cross it as hinge plates are unusual and contain suggestions that might be useful in modern application. The iron decorations binding the heavy planks of the door together continue the line of the stone but are different from it in character. They terminate on either side of the axis of the door in open work flowering finials of unlike design, so similar in general appearance, however, that this fact passes unnoticed but gives added interest when a minute examination is made.

The windows of the old Cathedral of Salamanca, pages 47 and 49, contain some leaded glass that is interesting because it is indicative rather than unusual. The window of San Miguel de Linio, page 53, is filled with tracery that is novel and suggestive. A somewhat similar tracery is to be seen in San Salvador de Valdedios, page 117, and a design that might be appropriate to such use is found in San Pedro, Zamora, page 145.

The book contains quite a number of inscriptions, usually in a rather simple form of block letter, rather tall in proportion. Where the lines in the panels of San Miguel de Escalada, pages 131 and 133, do not fill out adequately, a little figured leaf or cross, incised in manner somewhat like that of a letter, has been added to satisfy the eye. It seems hardly possible that the arrangement of the letters in the titular panel of San Pedro y San Pablo, page 147, was unintentional. The three small letters at the left of "Paulus" are distinctly smaller and the "VS" of Petrus, receding from the center of the composition on the right, is markedly reduced in height and balances the small letters at the right of the center. As a result, the gray of the whole composition unites with the circular motive on the axis. It diminishes in a distinctly decorative manner on either side, so that the border frames a form of free silhouette, without harshness, that carries the eye back to the cross in the center. Such work as this immediately raises the question why we should be so inexorably tied down to measurements and dimensions in our modern work. As a matter of fact the old Greeks, the exponents and high priests of classicism, were astonishingly free when it came to the matter of inscriptions or even of sculptured ornament. If a line deviated too far to the right, another line was made to deviate in the opposite direction to restore an agreeable relation. Although a rule may have been prescribed, that rule was always made subservient to the decorative effect.

There are three more beautiful inscriptions to which I wish to call attention before leaving the fascinating review of these plates. On page 173, is a sepulchral stone with a cross and two incised doves. The letters again are higher than wide, the space between the lines about half as great as that of the letters. At the bottom where the lines do not fill out to the exact square, the lowest line has been set off from the harsh marginal delineation. The balancing of the letters in the shaft shown in the center of page 175, makes the inscription a real ornament that harmonizes with the vertical lines of diaper pattern on either side. The same success in balancing a group of letters is to be found in the circular motive in the center of page 179. Notice that the letters themselves are

slightly inclined in order better to fit the frame. Finally, the series of horizontal lines in the inscription at the left of page 181, is remarkably decorative, the contrasting of large and small letters brought back to rhythm by the successive rectangles that enclose them. This last inscription is a very early one. The letters, instead of being block letters, or with only reminiscent end enlargements, distinctly branch out in a recall of Roman design. Where it suited the artists, two lines have been placed in the height of a single preceding or following major group and yet the whimsicality of these details is made both decorative and dignified by the balancing of the grays and voids.

The original work of the Monumentos Arquitectonicos de Espana contains a lengthy treatise as preface to the plates on each province. These treatises are learned in the extreme and full of interesting historical data. Each dissertation is printed in both Spanish and French. However, the information they contain has little of architectural value and the historian would be more likely to refer to the original than to gather the gist from such a curtailed resume as might be possible here. It has, therefore, seemed wiser to omit any review of the text and to let the work make its appeal through the illustrations and the beauty of the original monuments, with only the general suggestions as to the time at which they were constructed and the conditions controlling their creation that I have gathered from other sources.

JOHN VREDENBURGH VAN PELT.

The Library of Architectural Documents

DRAWINGS and photographs of the architecture of the past are indispensable in the practice and in the study of architecture. However, the books of plates containing such drawings are so costly that many architects are obliged to work under the handicap of an inadequate library and most draftsmen and students must depend entirely upon the books in the office or school, when they might derive much inspiration and development from studying such books at their leisure.

Knowing this condition and having found that the plate pages from old works of architecture published in PENCIL POINTS are appreciated by a large number of readers, the publishers of PENCIL POINTS have begun the publication of a series of reprints of old books of architectural plates under the general title of "The Library of Architectural Documents," with the purpose of making this material available for every one at as moderate a price as is consistent with a satisfactory presentation of the matter, not costly publications of limited appeal but a practical working library.

This, the fourth volume in the "Library of Architectural Documents," contains one hundred plates of excerpts from "Monumentos Arquitectonicos de Espana" and is devoted to masterpieces of the Romanesque and allied styles in Spain, together with text by John V. Van Pelt.

Among the succeeding volumes will be one on French Romanesque, and one on the Renaissance, Gothic and Moorish styles in Spain. These will be followed by volumes, rounding out the series into a reference library embracing a wide range of the best material, presented in such a way as to meet the requirements of the architectural profession.

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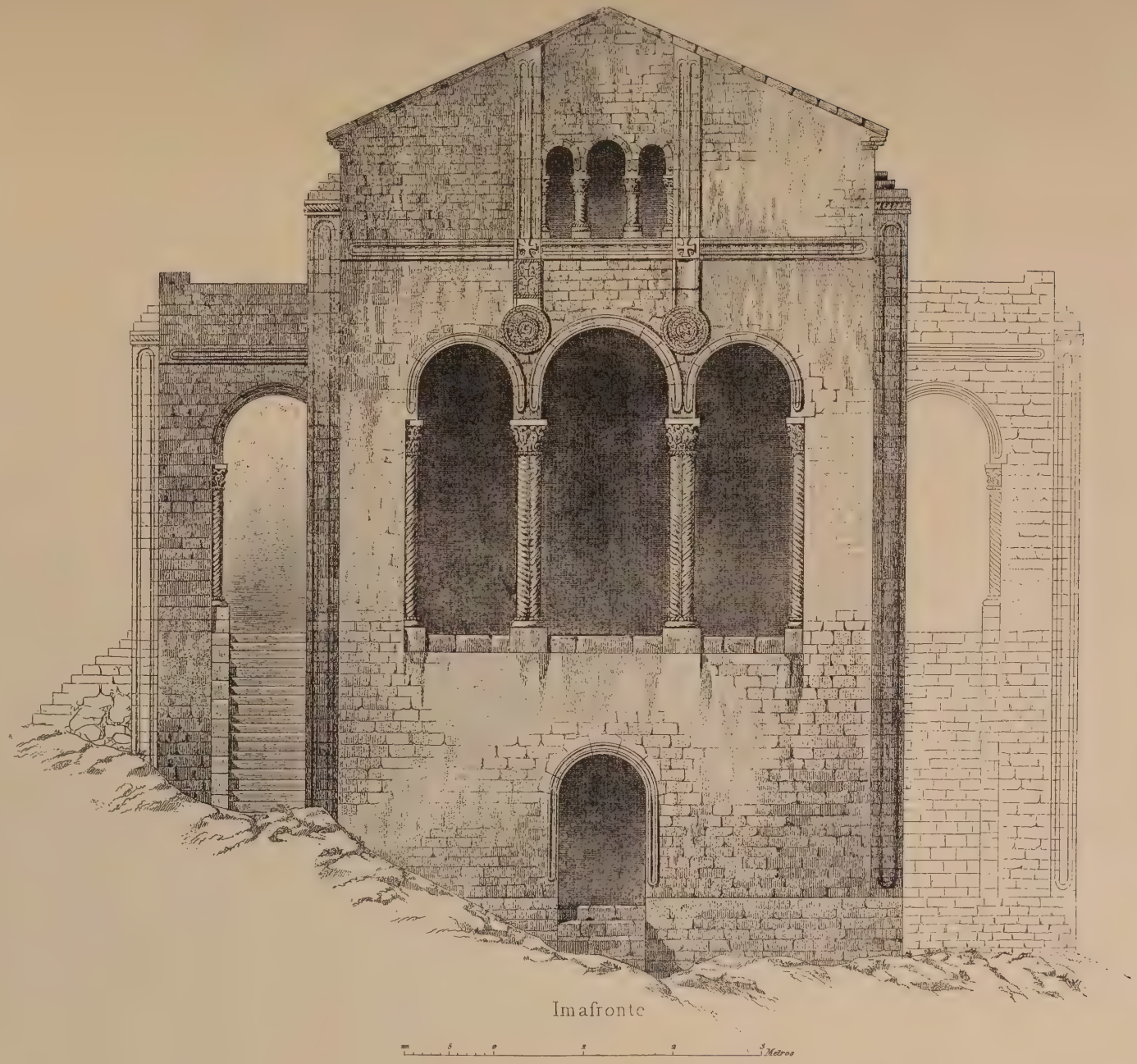
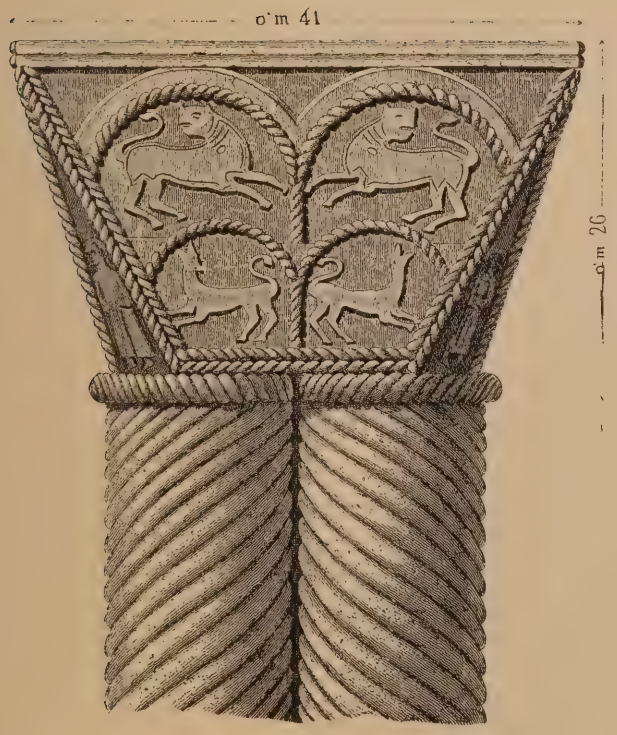
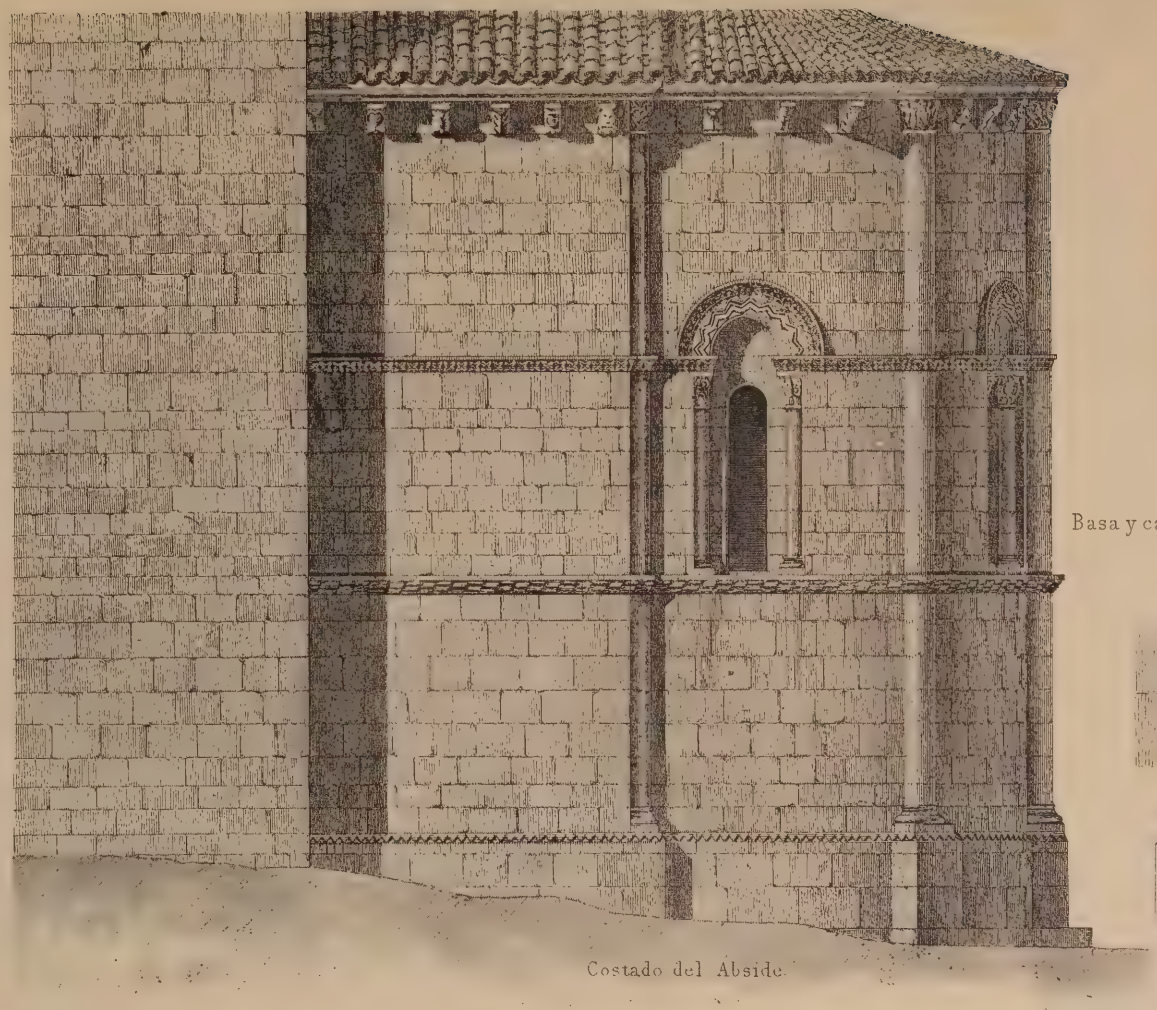


Palacio de Ramiro I, Vulgarmente Llamado Iglesia Parroquial de Santa Maria de Naranco. (Concejo de Oviedo.) Provincia de Oviedo. Estilo Latino-Bizantino.



Detalles de la Palacia de Ramiro I, Vulgarmente Llamado, Iglesia Parroquial de Santa Maria de Naranco, (Concejo de Oviedo), Provincia de Oviedo. Estilo Latino-Bizantino.

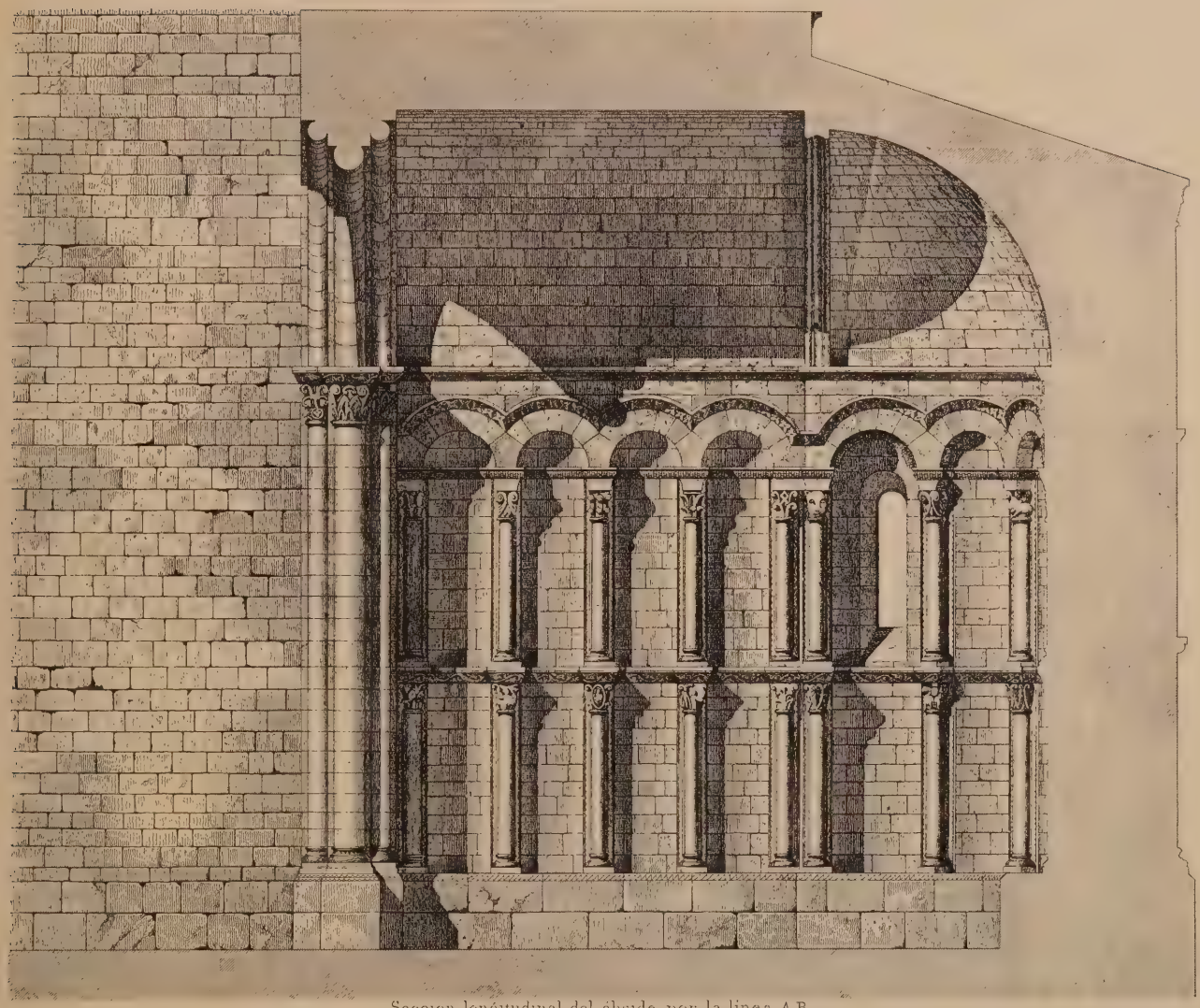
Capiteles del interior del Abside



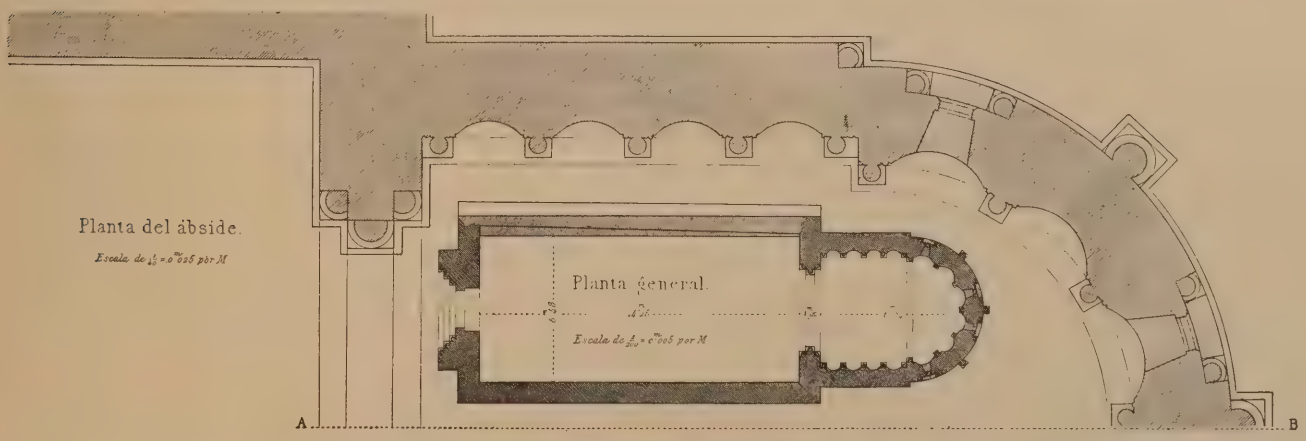
Costado del Abside

Basa y capitel del interior del Abside

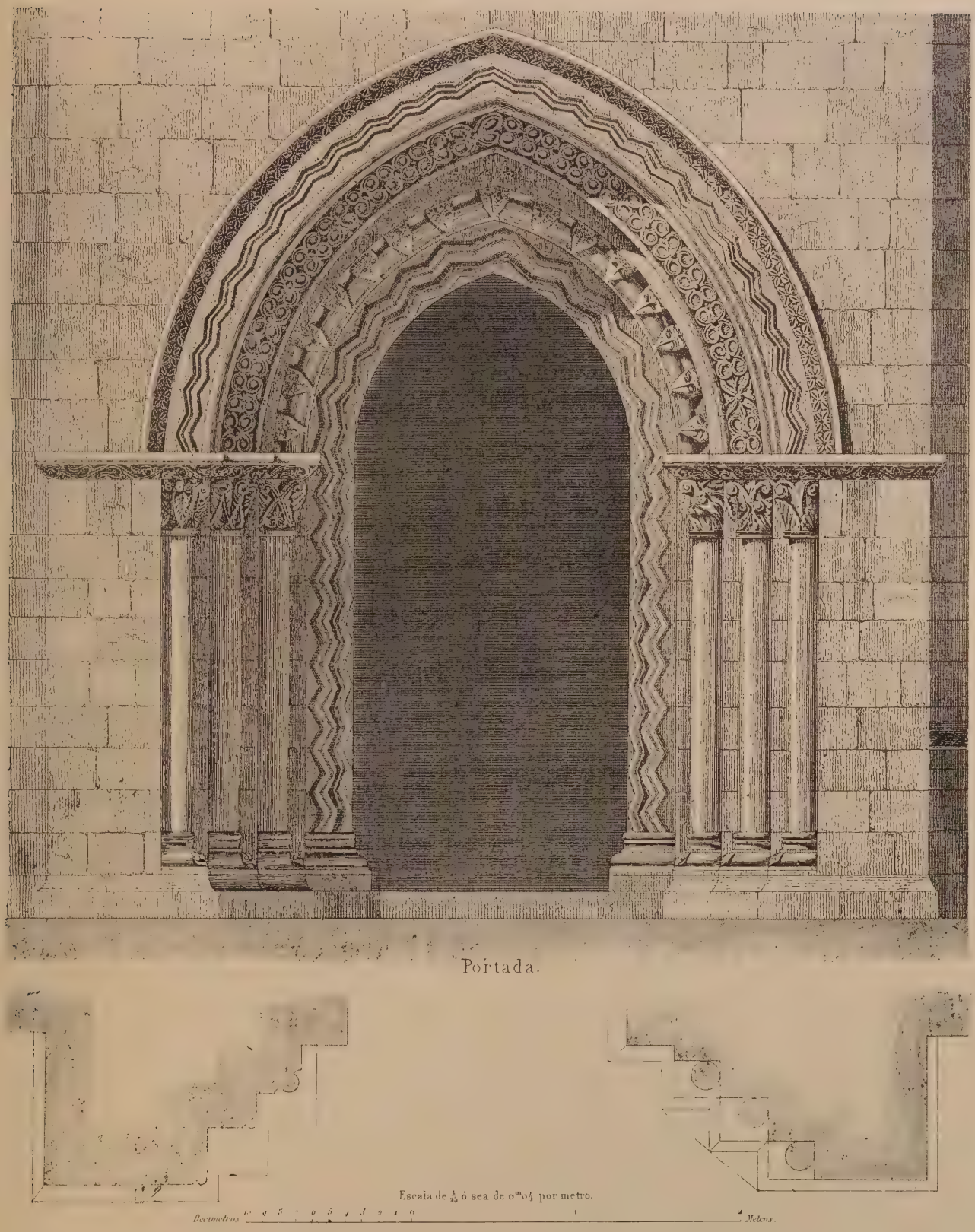
Abside de la Iglesia de San Juan de Amandi (Concejo de Villaviciosa) Provincia Oviedo. Estilo Románico.



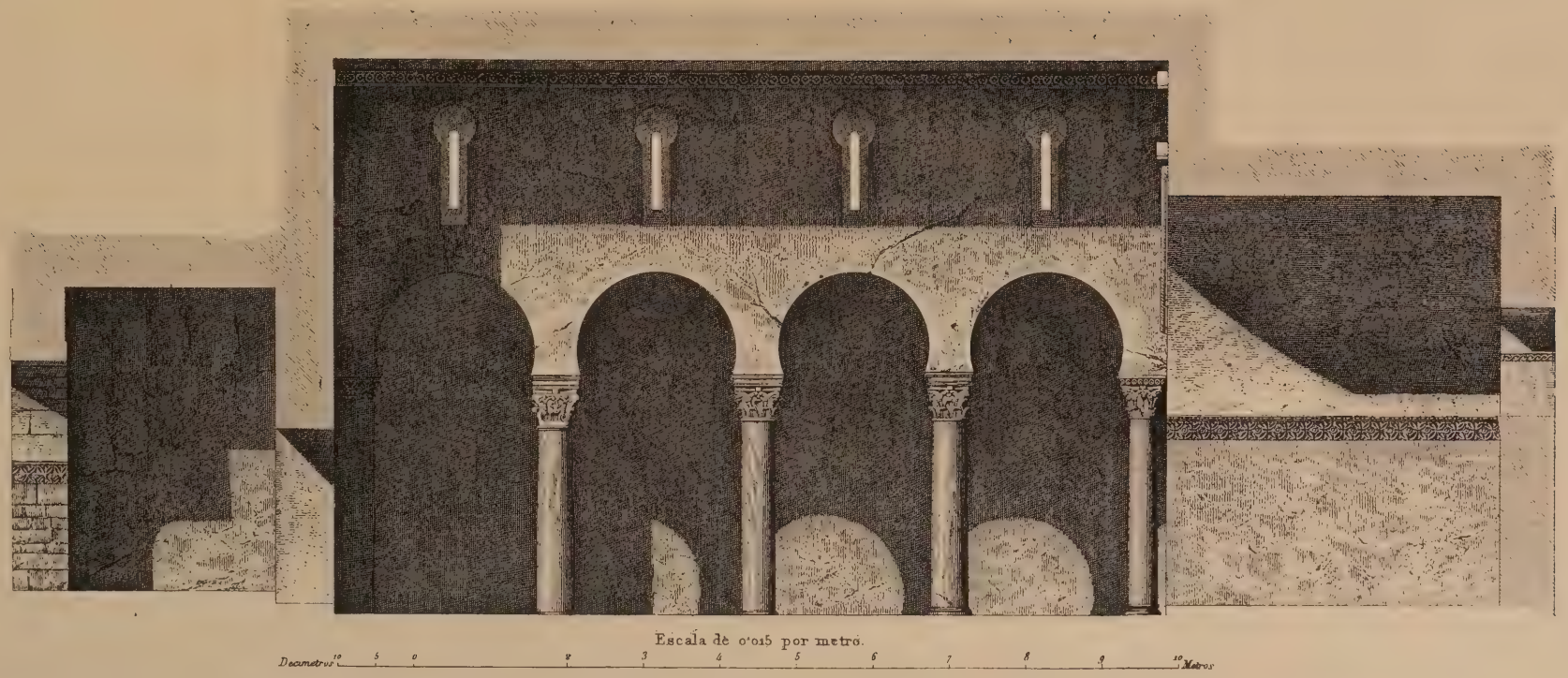
Seccion longitudinal del ábside por la linea A B.



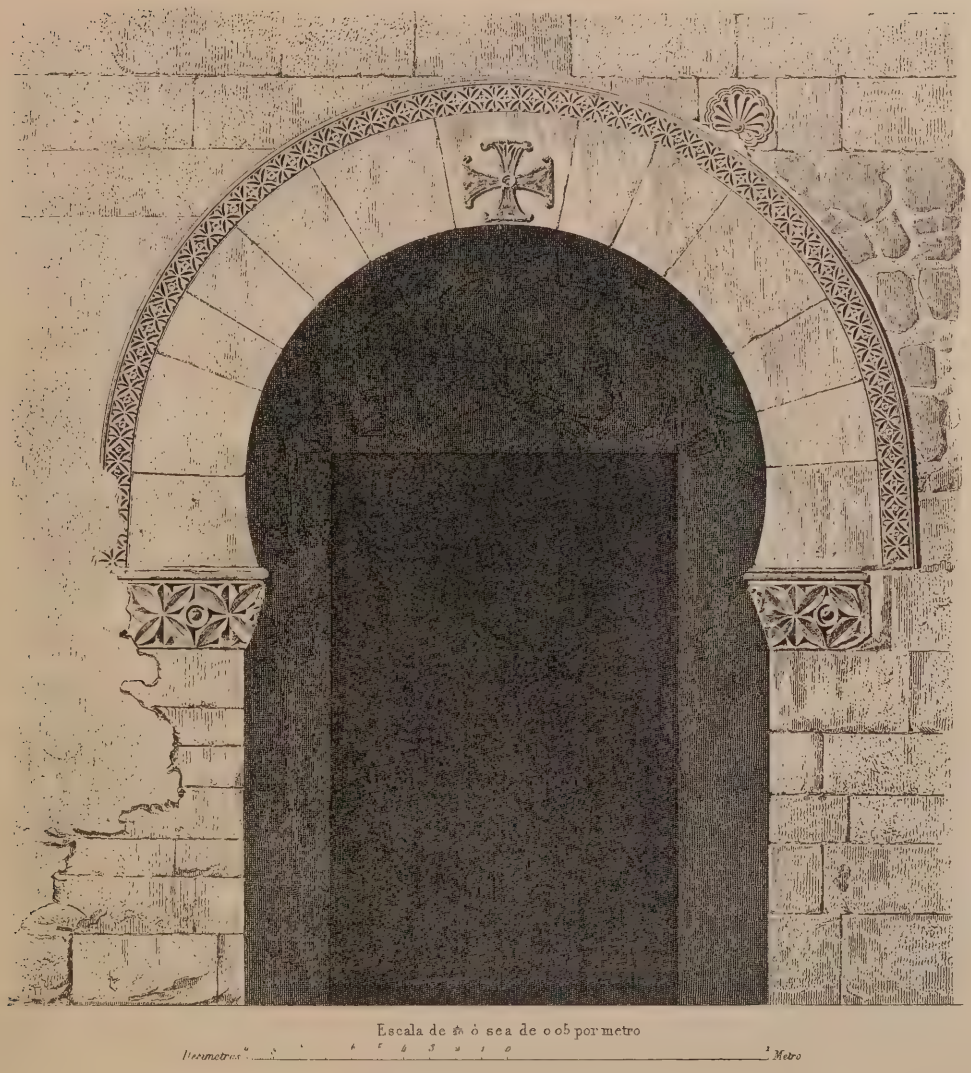
Iglesia Parroquial de S. Juan de Amandi, Concejo de Villaviciosa, Provincia de Oviedo. Estilo Románico.

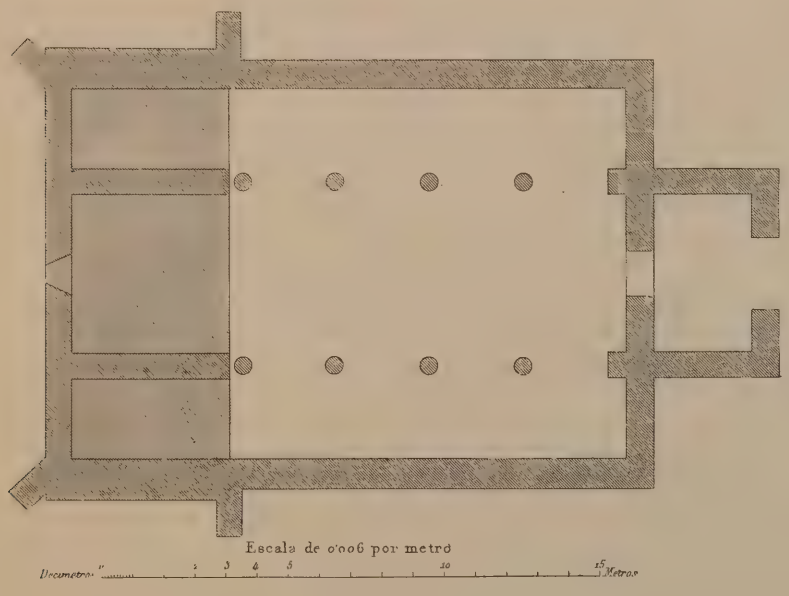


Portada de la Iglesia de S. Juan de Amandi. (Concejo de Villaviciosa) Provincia de Oviedo. Estilo Románico.



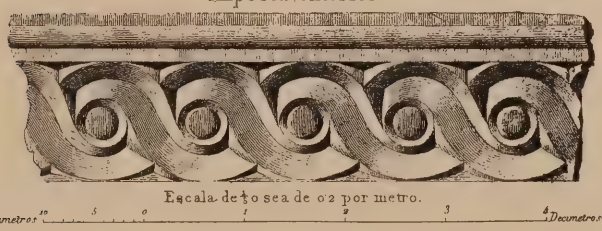
Seccion Longitudinal de la Iglesia de S. Juan, (Baños,) Provincia de Palencia. Estilo Latino-Bizantino.



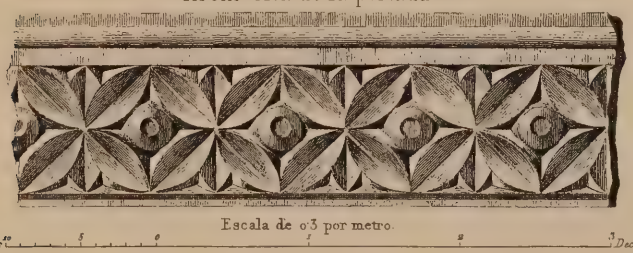


Planta y Portada de la Iglesia de S. Juan, (Baños,) Provincia de Palencia. Estilo Latino-Bizantino.

Imposta exterior.

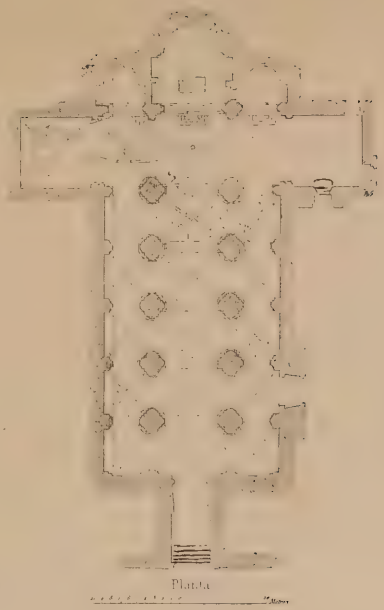


Archivolta de la portada



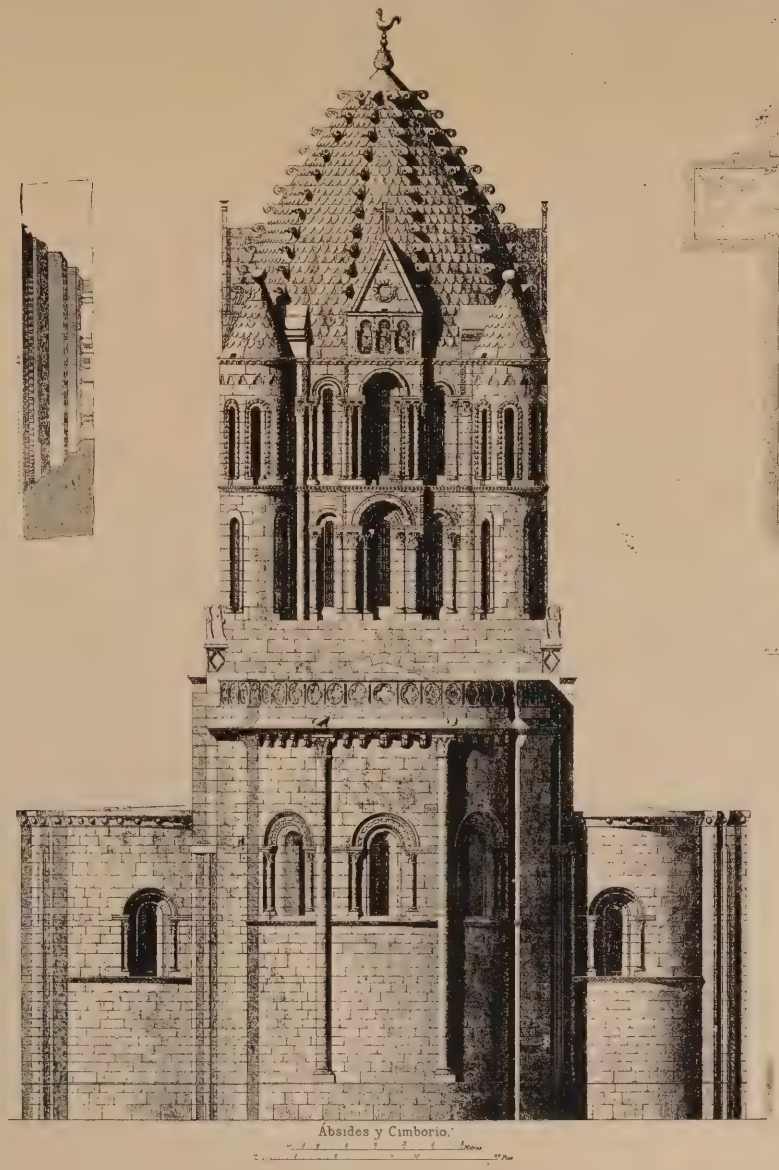
Detalles de la Iglesia de San Juan (Baños). Provincia de Palencia. Estilo Latino-Bizantino.

Roseton del interior



Planta

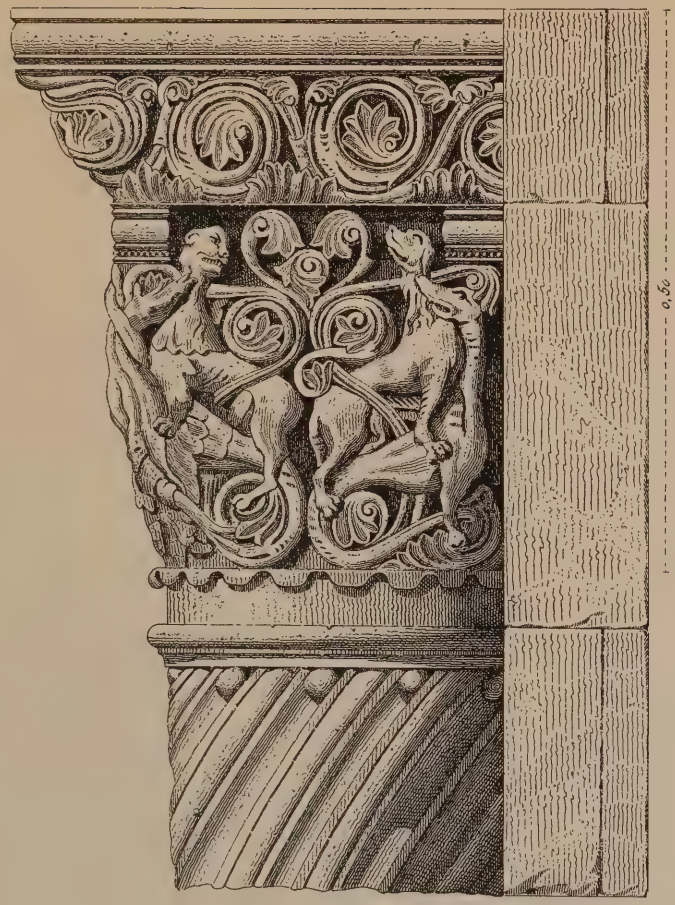
Capitel de la puerta del claustro

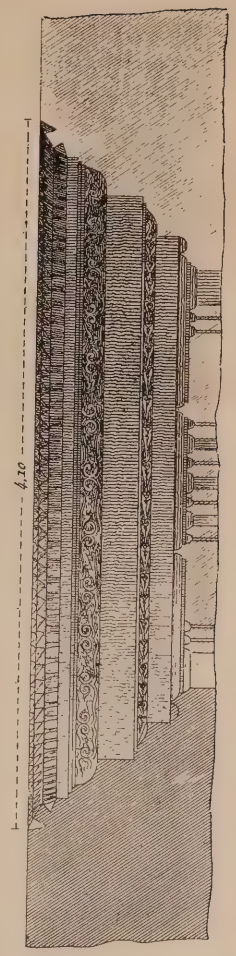


Ábsides y Cimborio.

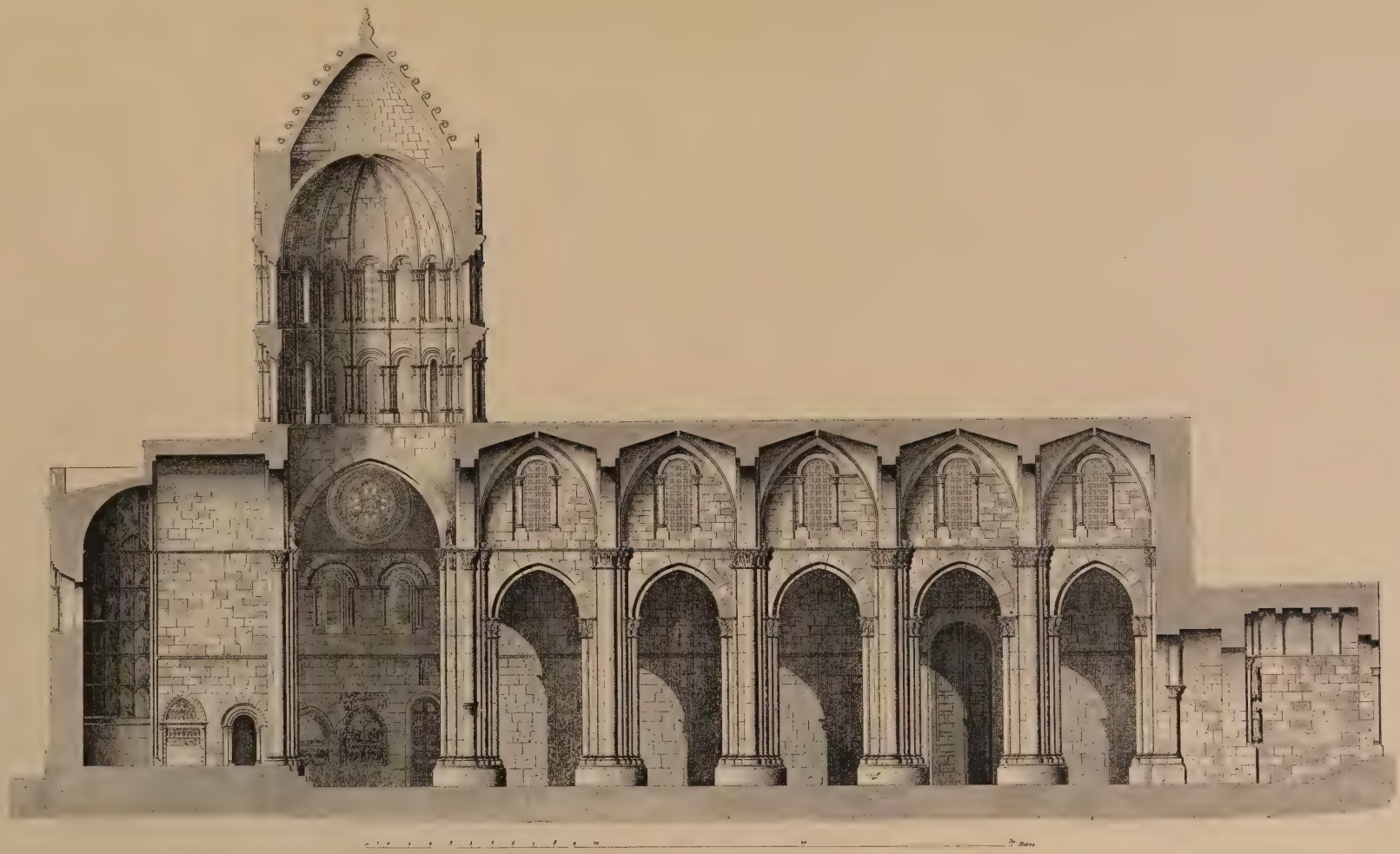
Capitel del interior

Catedral Vieja, Salamanca. Estilo Románico.





Detalles de la Catedral Vieja, Salamanca. Estilo Románico.



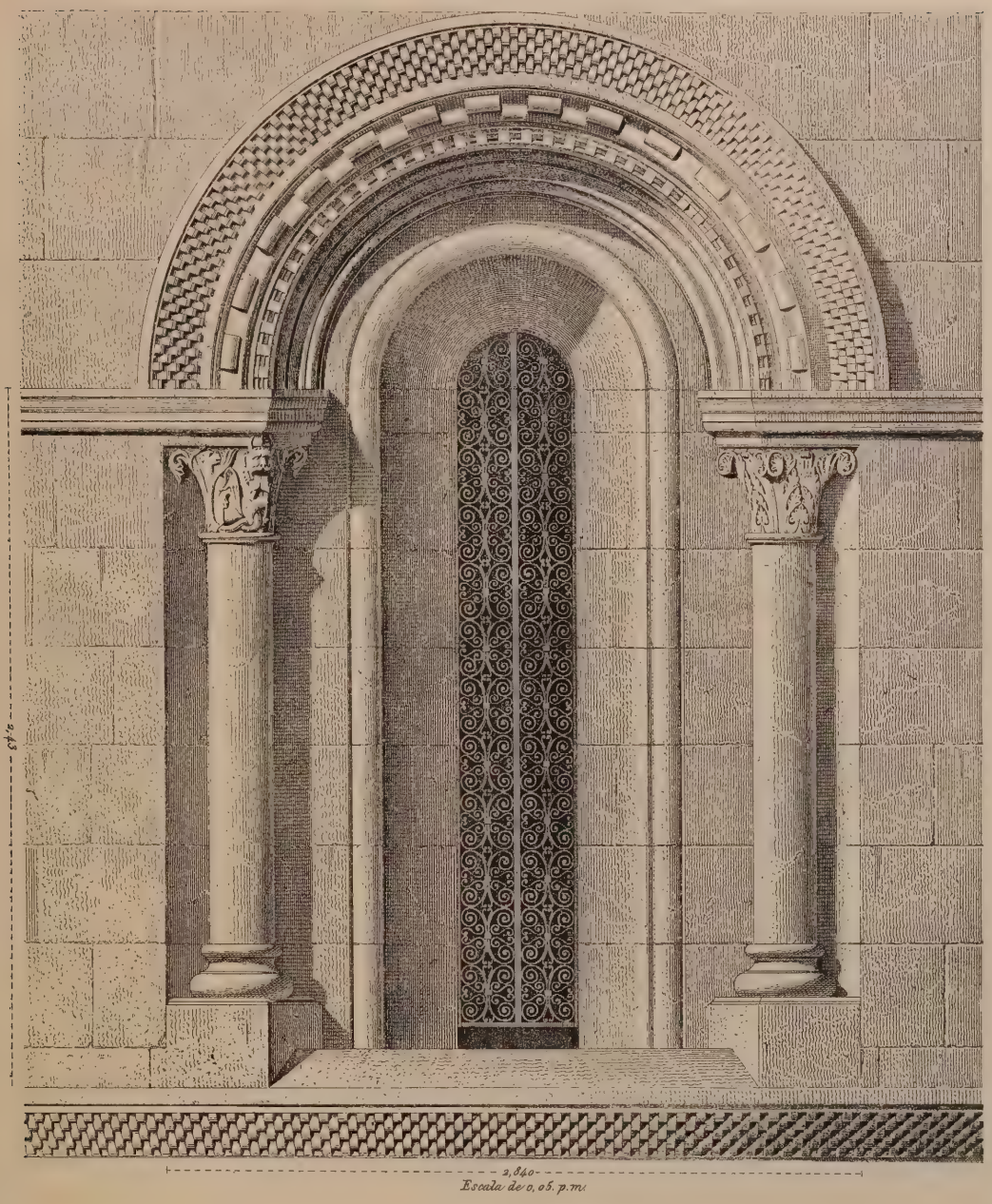
Seccion Longitudinal de la Catedral Vieja, Salamanca. Estilo Bizantino-Románico.

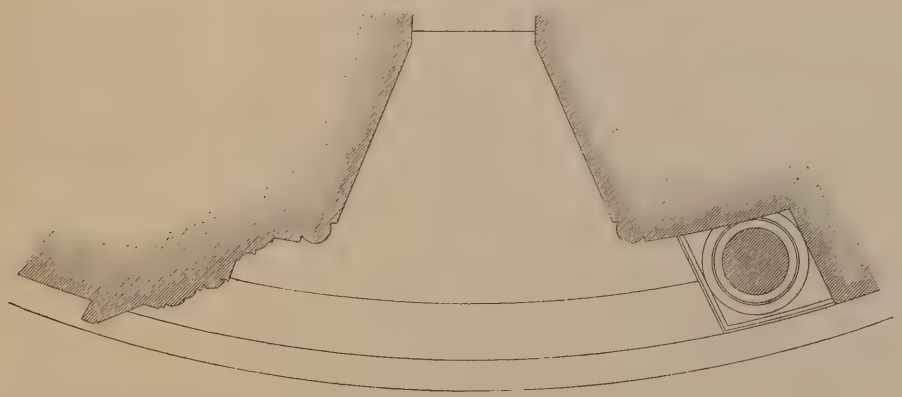
Estatuas en las aristas del crucero.

Detalles de la Catedral Vieja, Salamanca, Provincia de Salamanca. Estilo Románico.

Capiteles de la nave interior

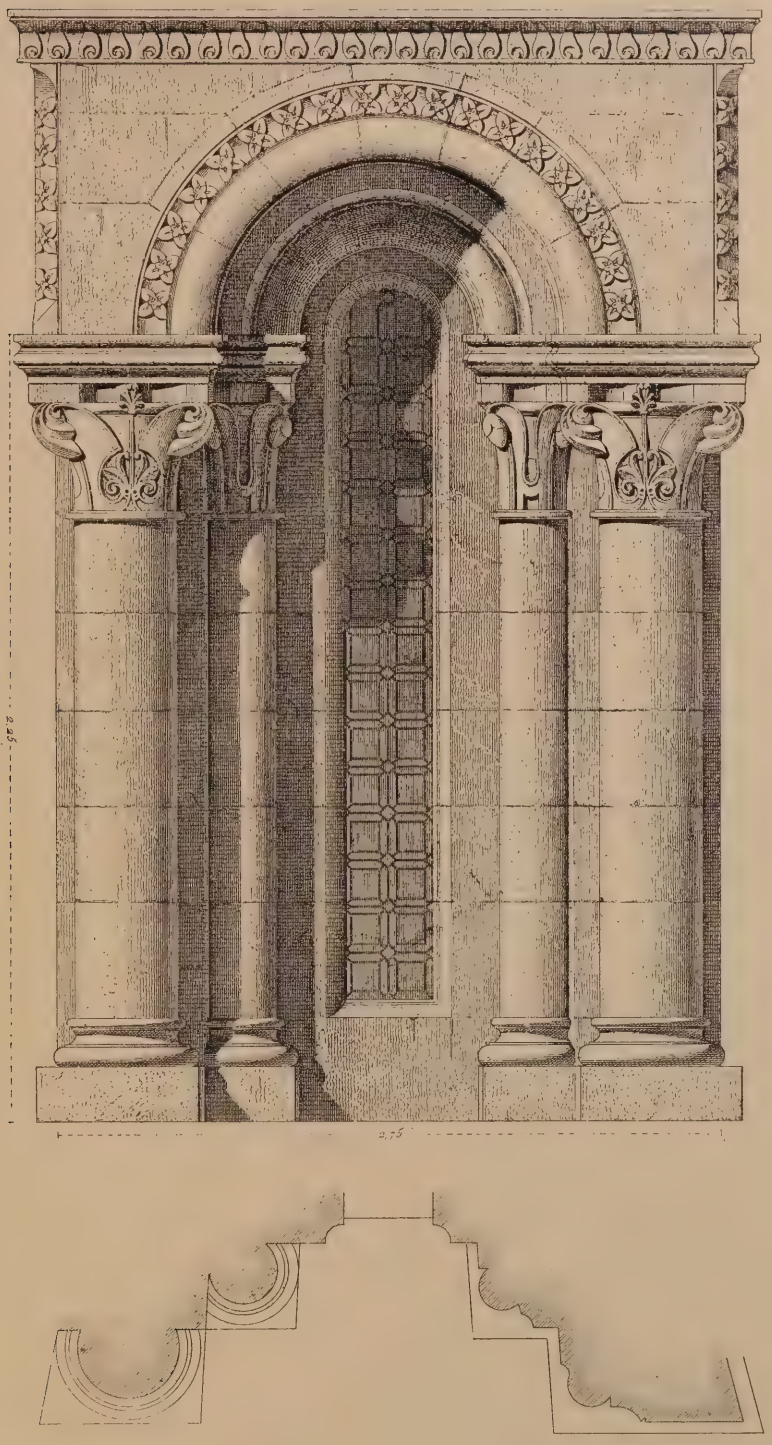
Detalles de la Catedral Vieja. (Salamanca) Provincia de Salamanca. Estilo Románico.





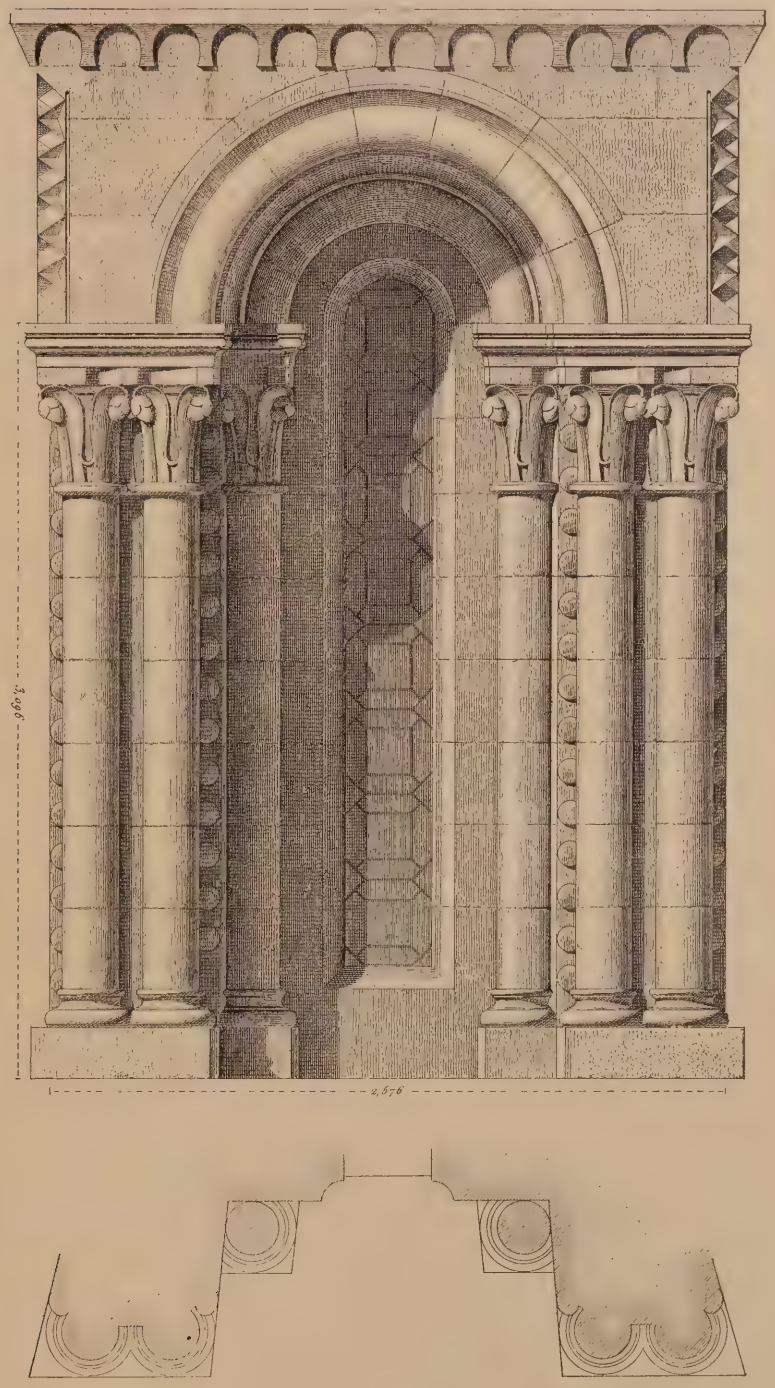
Ventana del Abside.

Detalles del Abside y Cimborrio de la Catedral Vieja. (Salamanca.)
Provincia de Salamanca. Estilo Bizantino-Románico.



Ventana del 1er cuerpo.

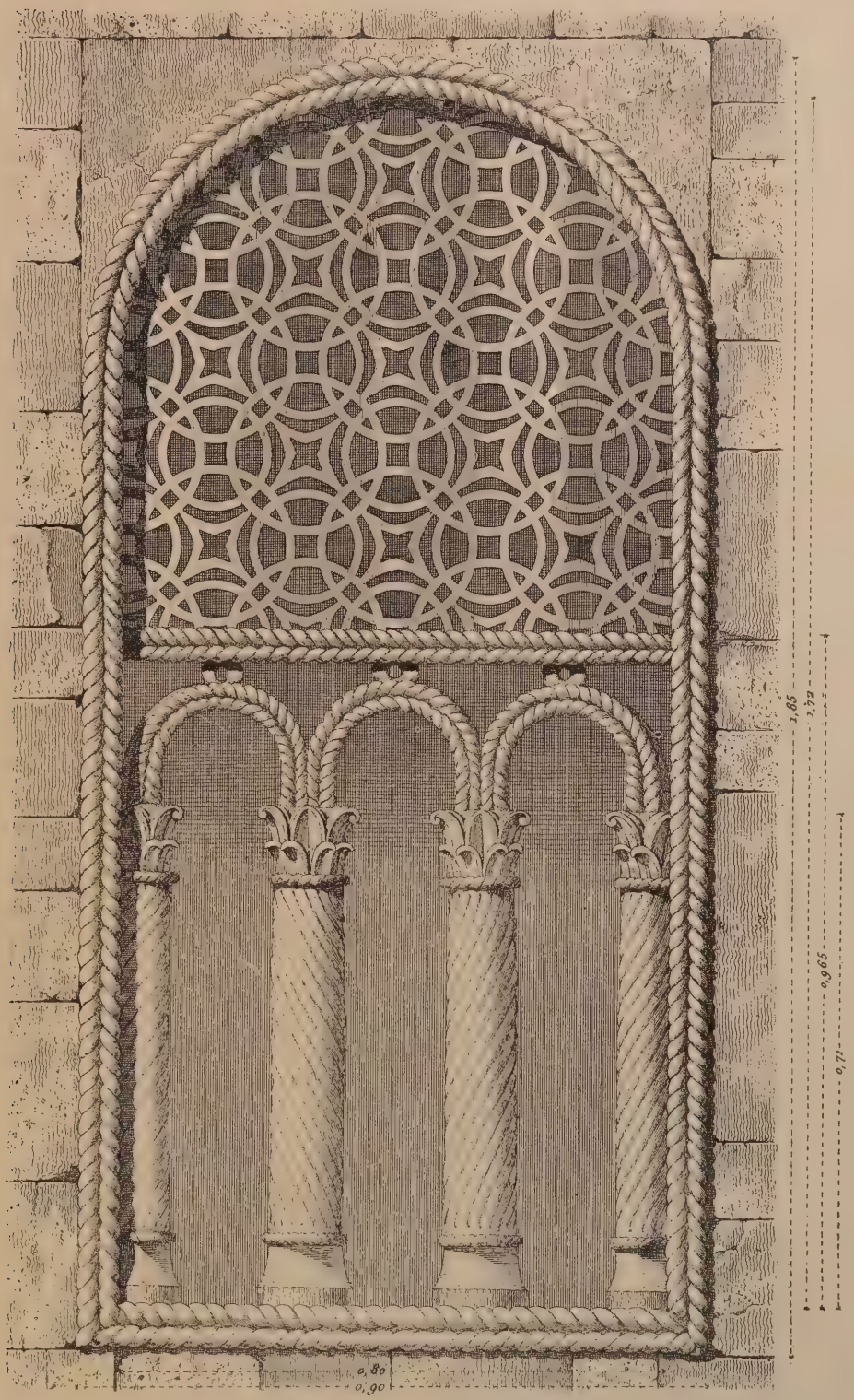
Detalles del Abside y Cimborrio de la Catedral Vieja. (Salamanca.)
Provincia de Salamanca. Estilo Bizantino-Románico.



Ventana del 2.º cuerpo

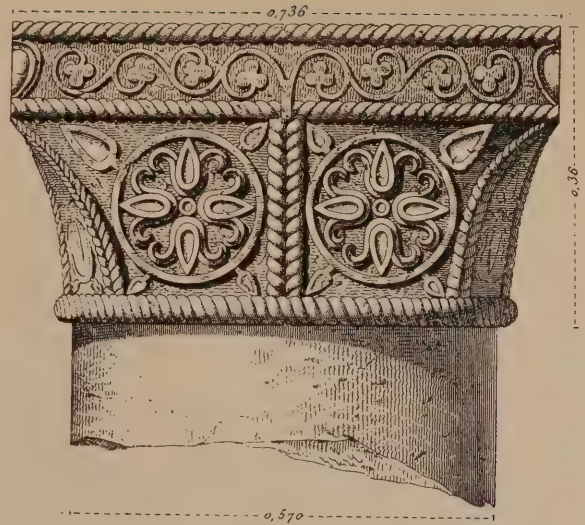
Detalles del Abside y Cimborio de la Catedral Vieja. Provincia de Salamanca. Estilo Bizantino-Románico.

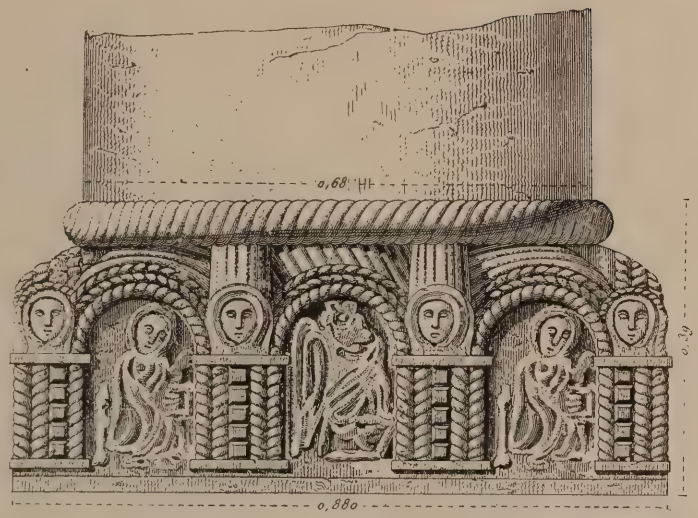
Imafronte, de la Iglesia de San Miguel de Linio (Vulgo Lino).

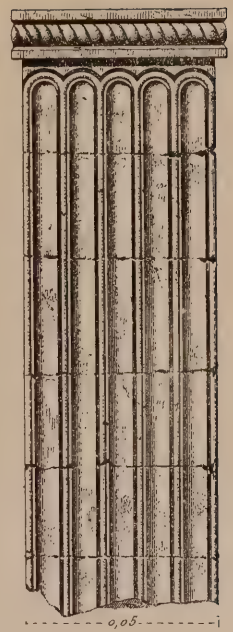


Ajimez del fastial de la Epístola.

Detalles de la Iglesia de Sn. Miguel de Linio (Concejo de Oviedo). Estilo Latino-Bizantino.







Decoracion de los estribos.

Iglesia de San Miguel de Linio (Vulgo Lino). Concejo de Oviedo. Estilo Latino-Bizantino.

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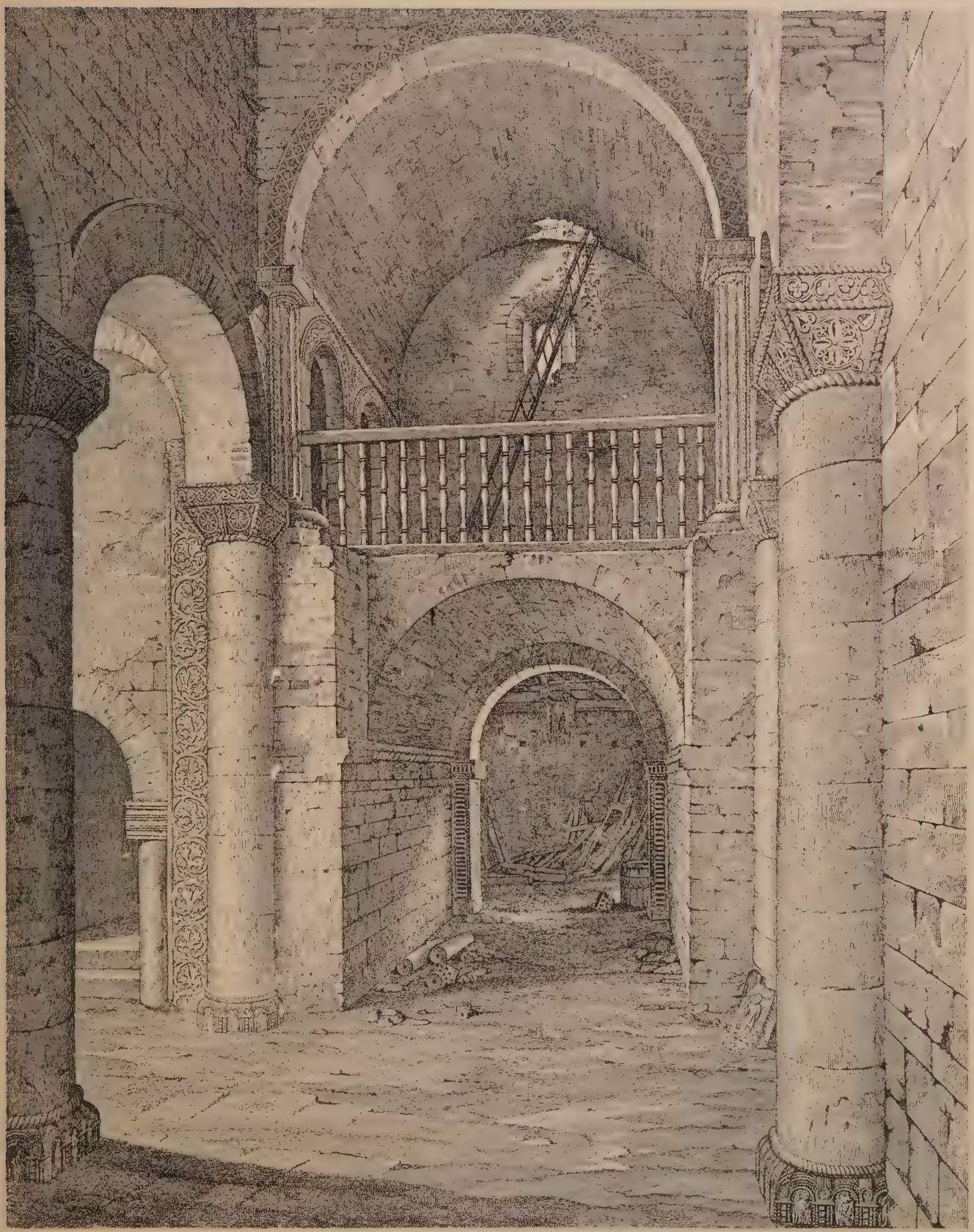
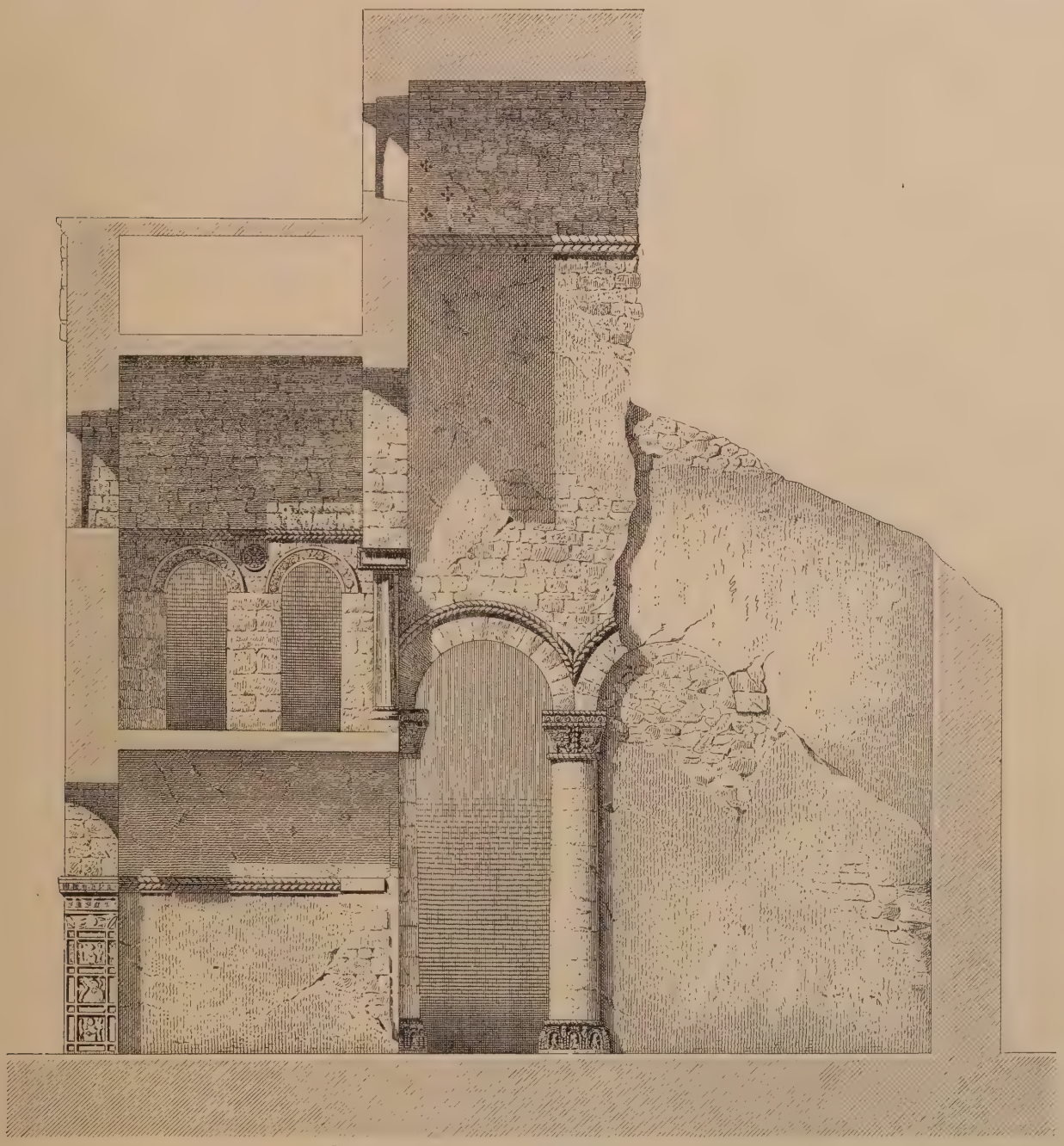
Iglesia de San Miguel de Linio (Vulgo Lino). *Concejo de Oviedo.* *Estilo Latino-Bizantino.*

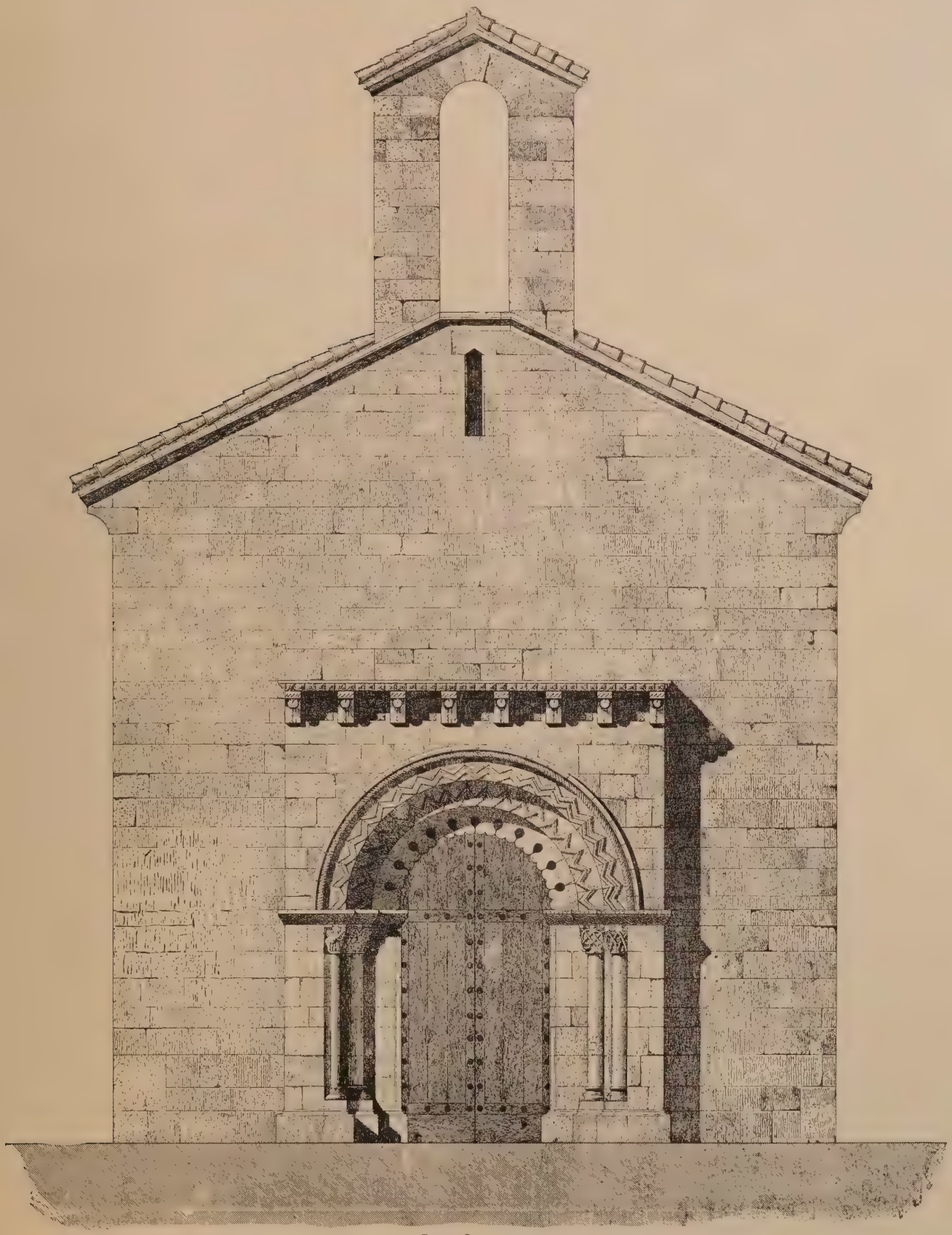


Interior

Vista Interior de la Iglesia de Sn. Miguel de Linio (Concejo de Oviedo). Estilo Latino-Bizantino.

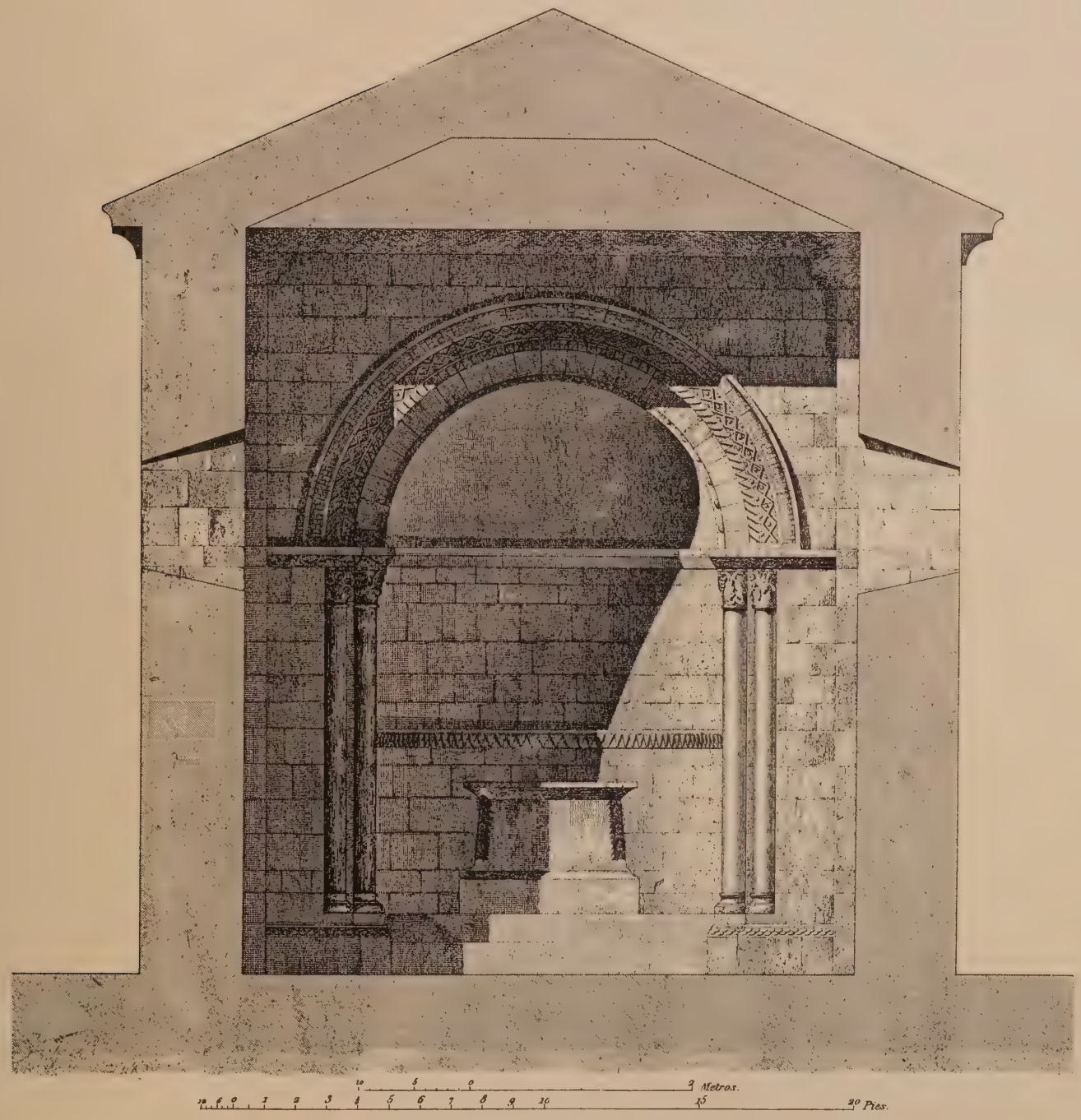


Iglesia de San Miguel de Linio (Vulgo Lino). Concejo de Oviedo. Estilo Latino-Bizantino.



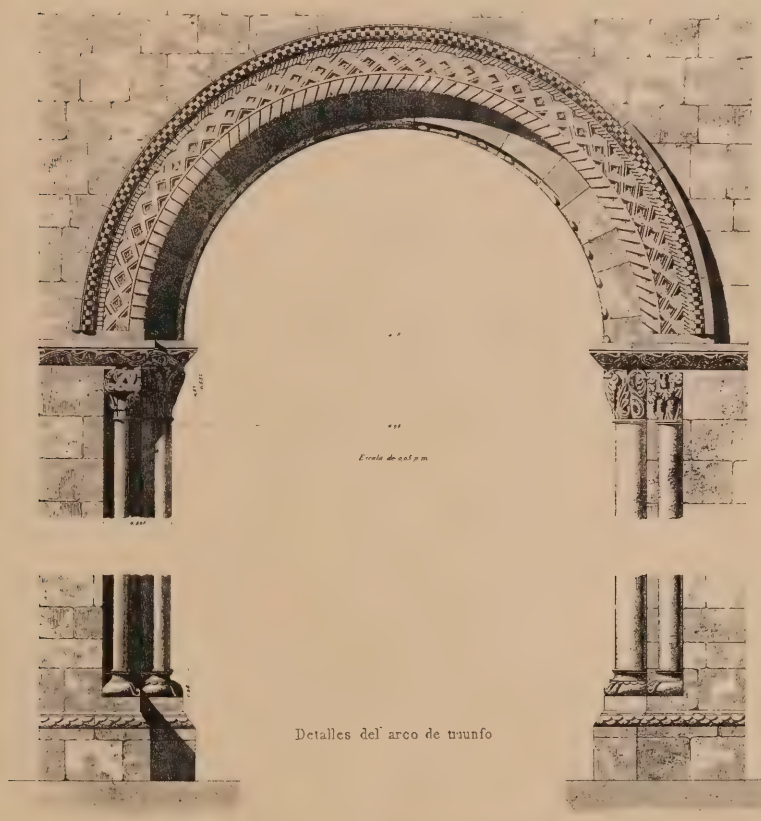
Imafronte

Iglesia Parroquial de Ujo (Concejo de Mieres). Provincia de Oviedo. Estilo Románico.

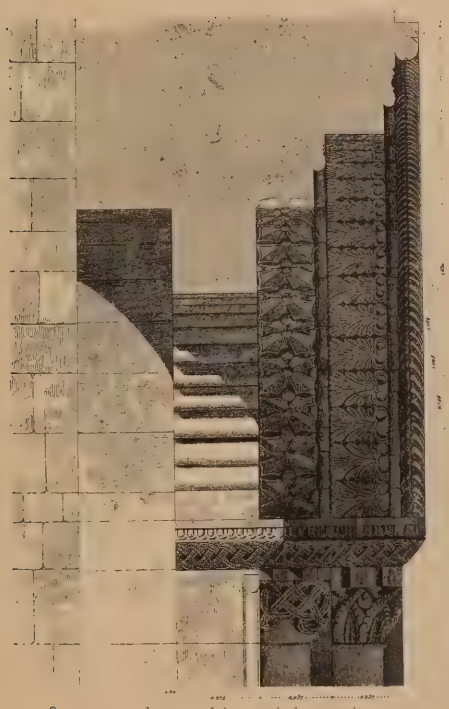


Seccion transversal

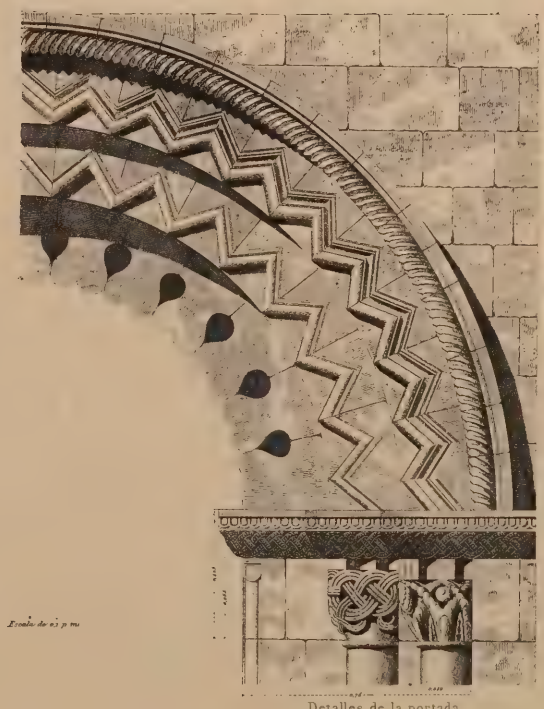
Iglesia Parroquial de Ujo (Concejo de Mieres). Provincia de Oviedo. Estilo Románico.



Detalles del arco de triunfo

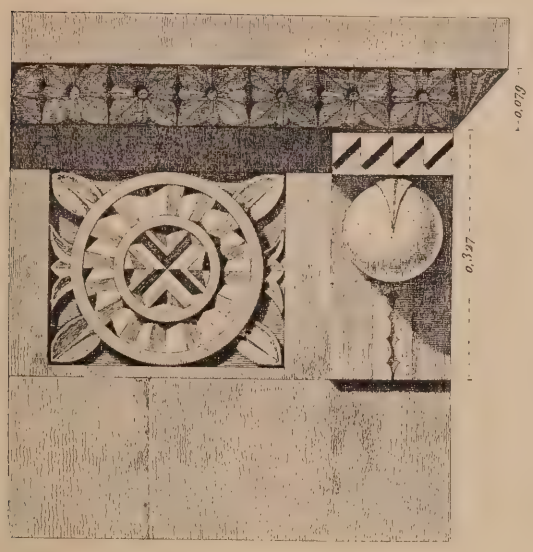


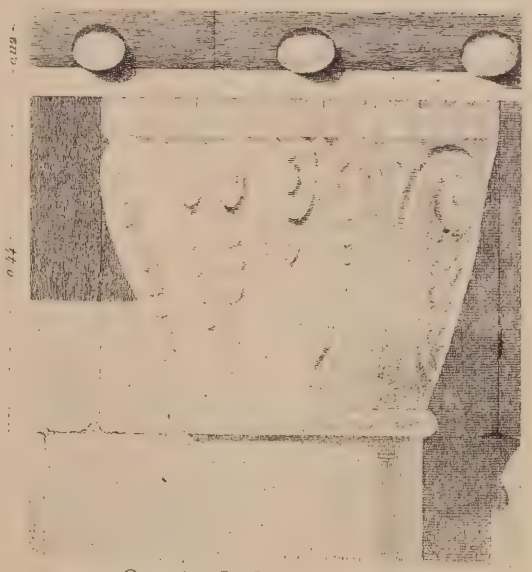
Seccion por el centro del arco de la portada.



Detalles de la portada.

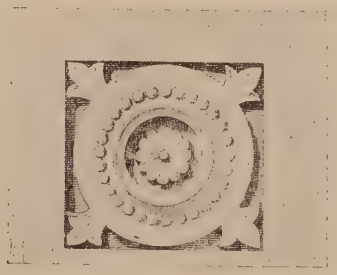
Iglesia Parroquial de Ujo (Concejo de Mieres). Provincia de Oviedo. Estilo Románico.



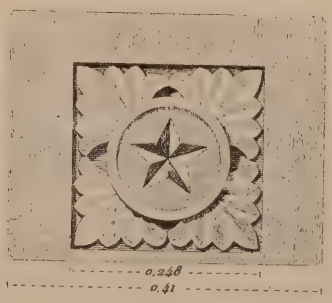


Capitel del abside

Metopas de la portada

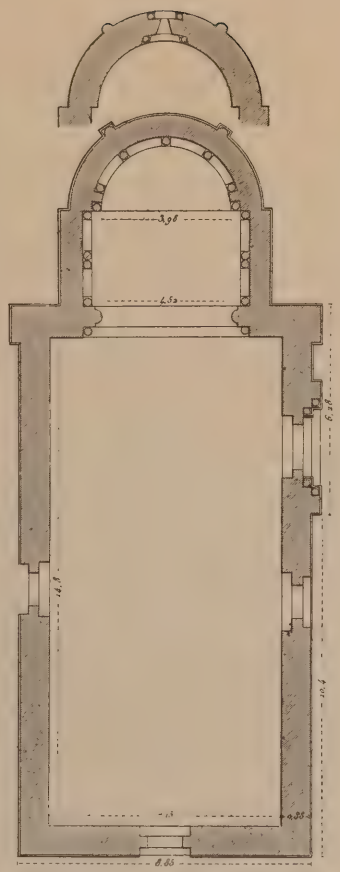


Metopas de la portada



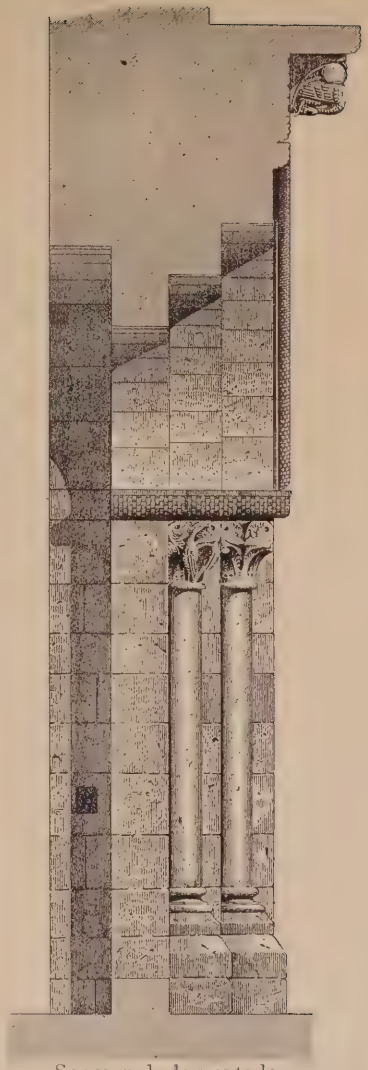
Detalles de la Iglesia Parroquial de Ujo (Concejo de Mieres). Provincia de Oviedo. Estilo Románico.

Vista Interior del Abside. Iglesia de Santa Maria de Villamayor. Provincia de Oviedo. Estilo Románico.



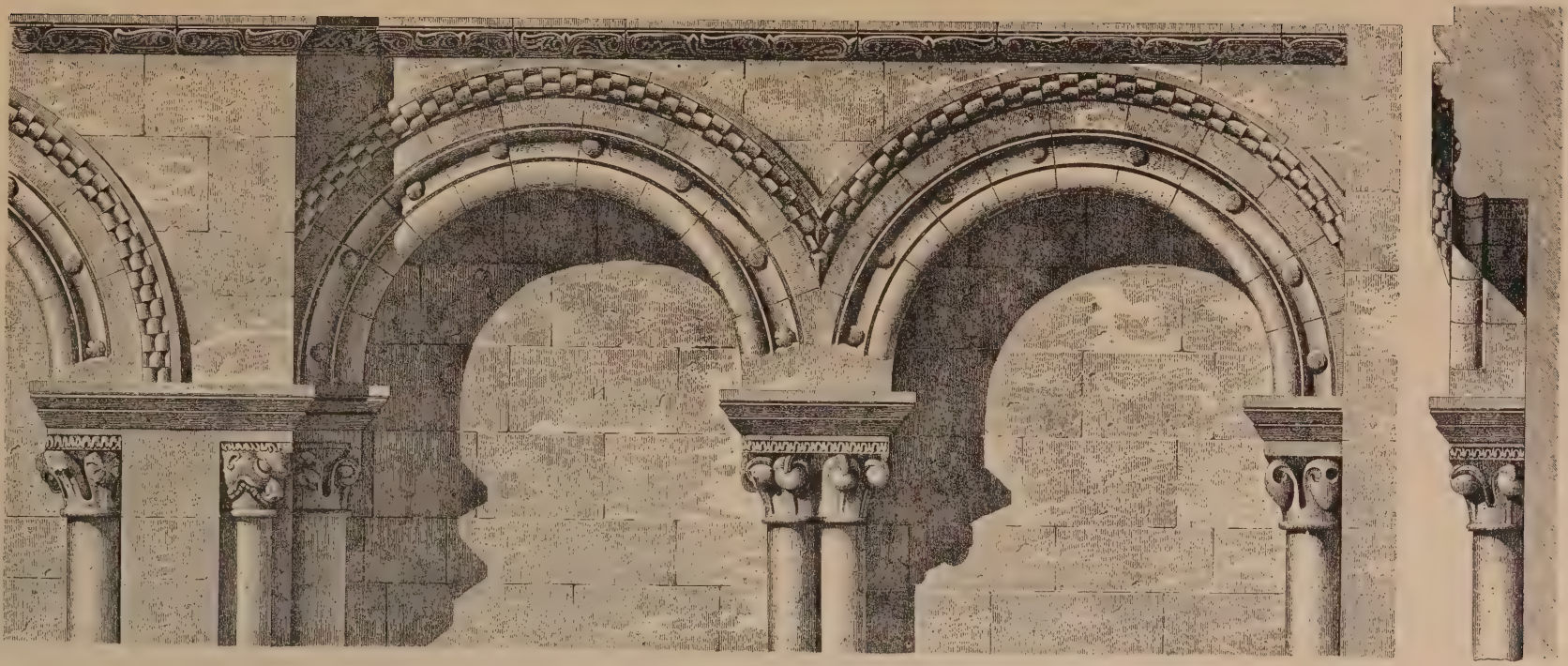
Planta de la Iglesia

Portada



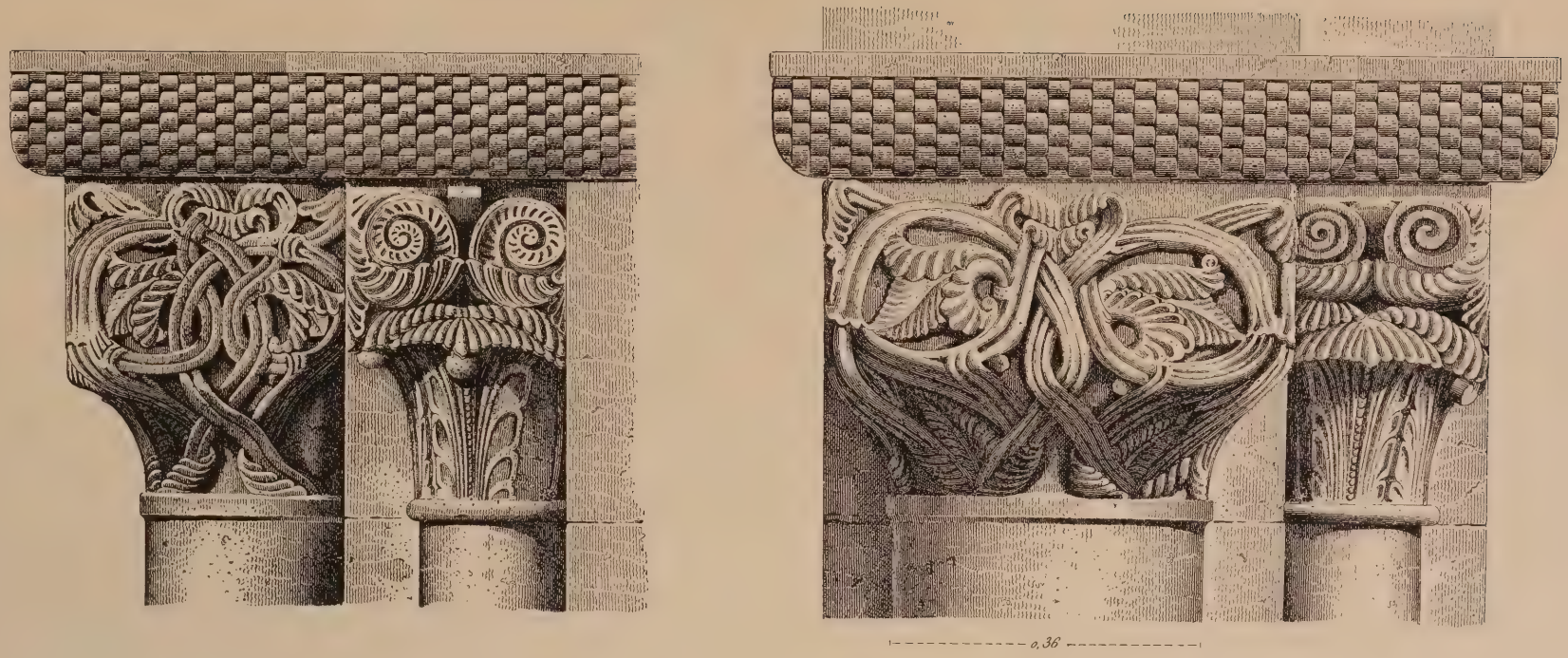
Seccion de la portada

Iglesia de Santa Maria de Villamayor, (Concejo del Infiesto), Provincia de Oviedo. Estilo Románico.

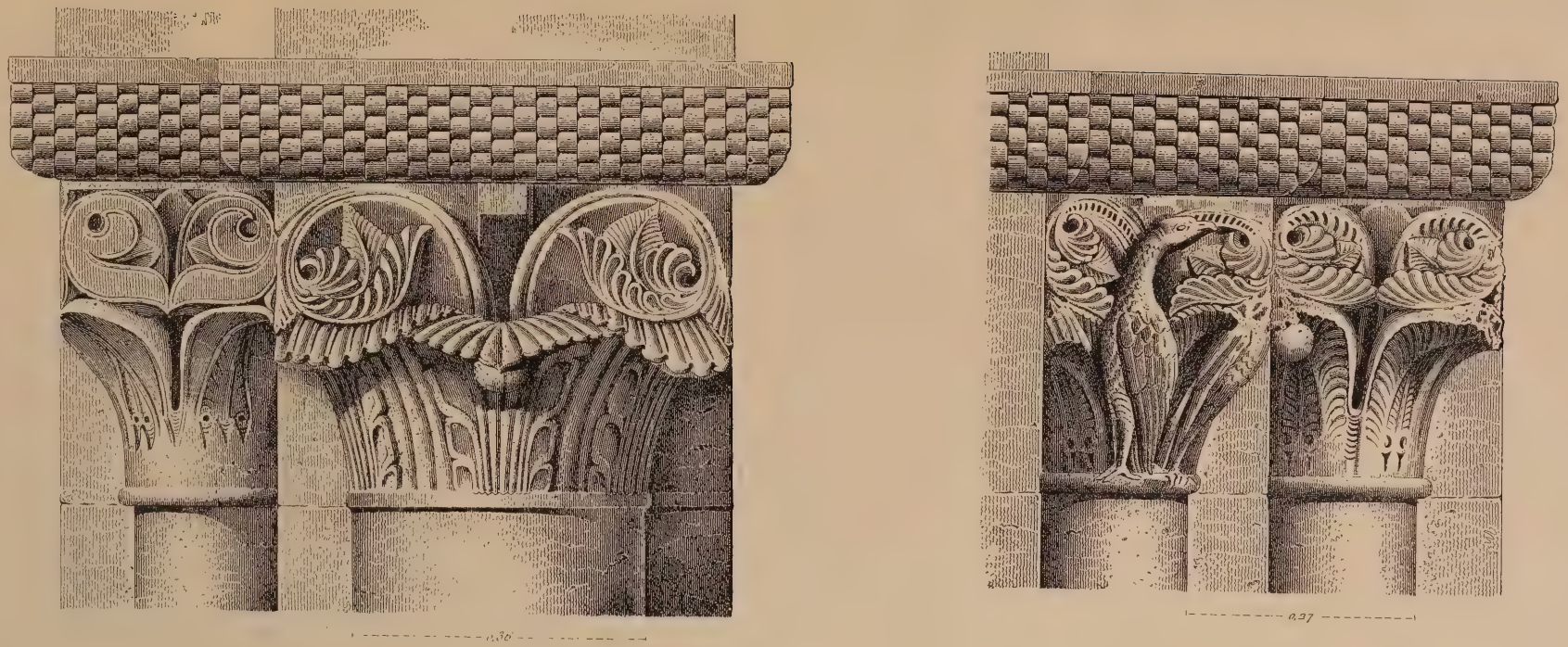


Arcos ornamentales del interior del abside

Detalles de Santa Maria de Villamayor (Concejo del Infiesto). Provincia de Oviedo. Estilo Románico.



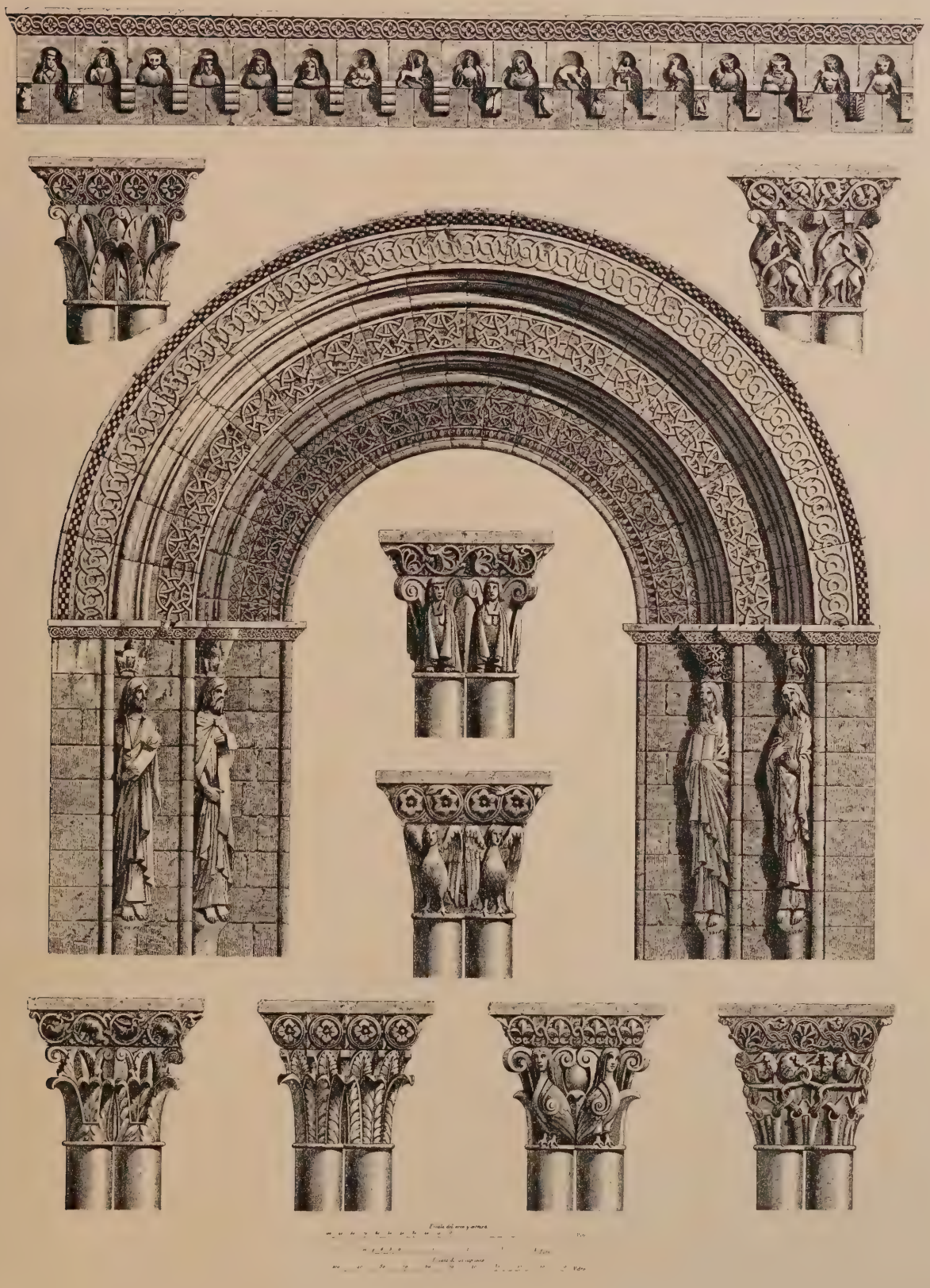
Detalles de la Iglesia de Santa María de Villamayor (Concejo del Infiesto). Provincia de Oviedo. Estilo Románico.



Detalles de Santa Maria de Villamayor (Concejo del Infiesto). Provincia de Oviedo. Estilo Románico.

Ruinas de Santa Maria del Temple (Céinos-Distrito de Villalon). Provincia de Valladolid. Estilo Románico.

Iglesia Parroquial de San Martin (Segovia). Provincia de Segovia. Estilo Románico.

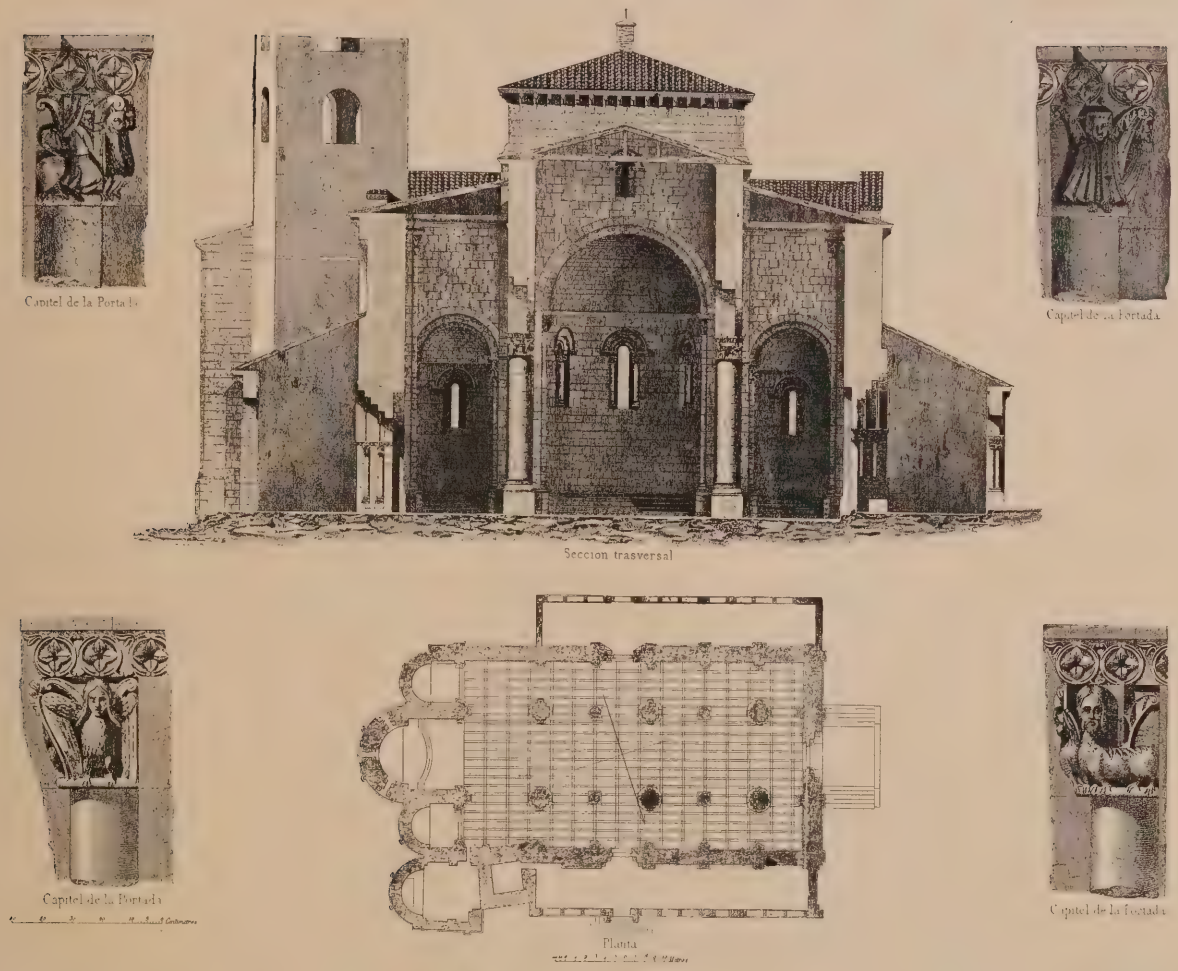


Arco de la Portada, Cornisa y Capiteles del Pórtico de la Iglesia Parroquial de S. Martin (Segovia). Estilo Románico.

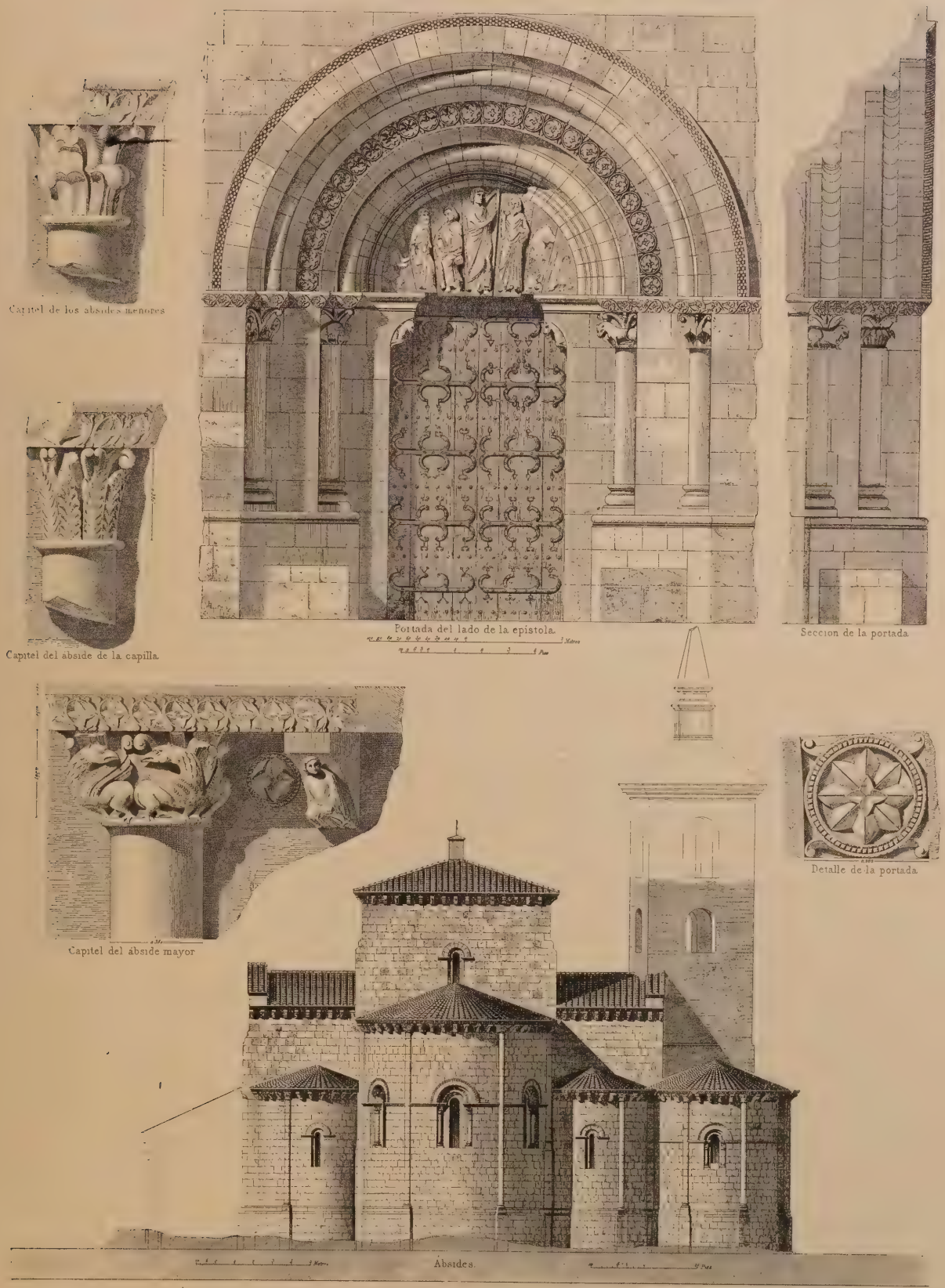
Fachada Lateral de la Iglesia de San Lorenzo. Provincia de Segovia. Estilo Románico.

Absides de la Iglesia de San Lorenzo (Seg ovia). Provincia de Segovia. Estilo Románico.

Detalles de la Iglesia de San Lorenzo (Segovia). Provincia de Segovia. Estilo Románico.



Iglesia Parroquial de San Millan (Segovia). Estilo Románico.


Capitel de los ábsides menores
Capitel del ábside de la capilla
Portada del lado de la epístola.
Seccion de la portada
Detalle de la portada
Capitel del ábside mayor
Ábsides

Iglesia Parroquial de Sn. Millan (Segovia). Provincia de Segovia. Estilo Románico.

8-Del ábside de la capilla anexa

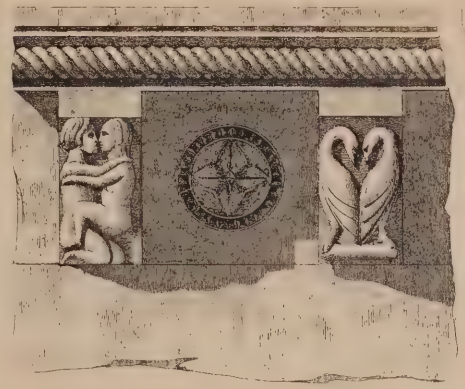
1-Del pórtico del Sur.

Escala de 0,1 por metro para los detalles

7-De la puerta del Norte

3-De la nave mayor

5-Del pórtico del Sur

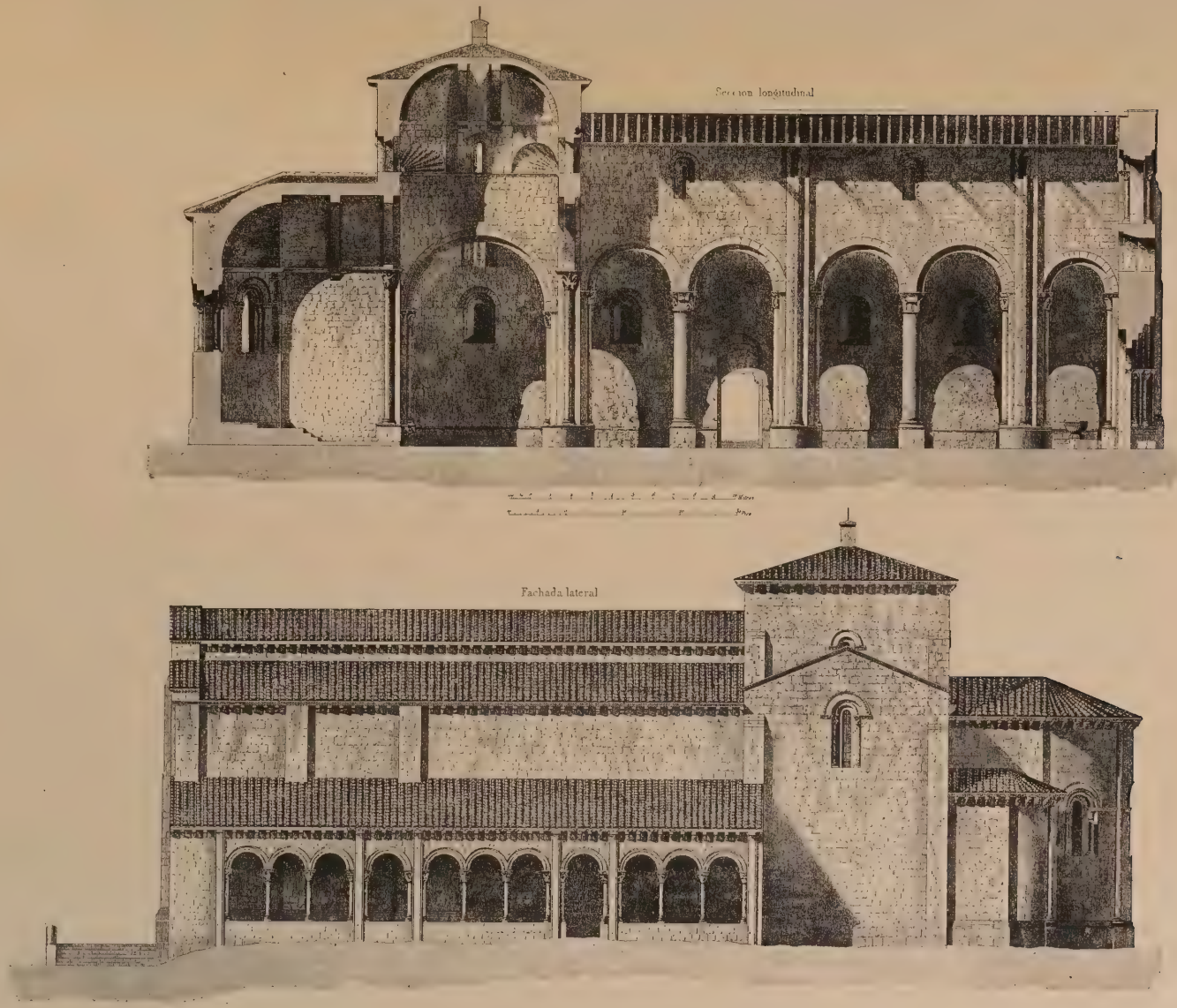


2-Cornisa de la fachada del Sur

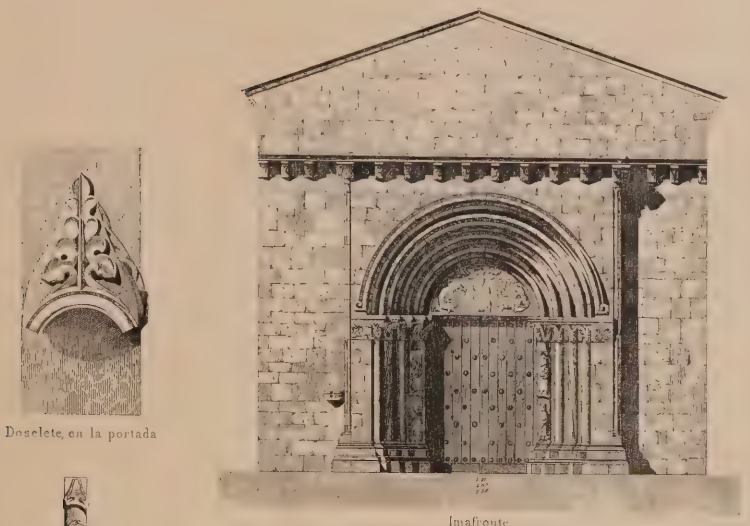
6-Del pórtico del Sur

4-De la nave mayor

Detalles de la Iglesia Parroquial de S. Millan, Segovia. Provincia de Segovia. Estilo Románico.



Iglesia Parroquial de Sn. Millan (Segovia). Estilo Románico.



Imafronte

Doselete en la portada

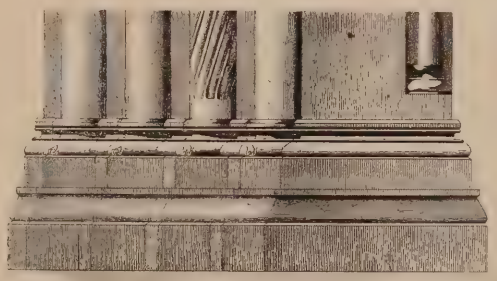
Pila de agua bendita

Detalle de la portada

Timpano de la portada

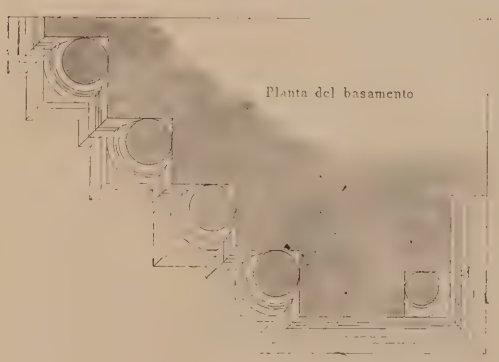
Detalle

Capiteles de la portada



Basamento

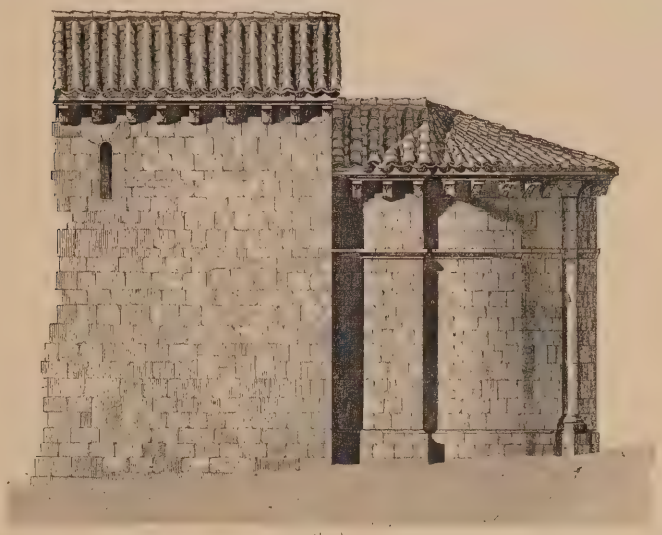
Planta de la archivolta



Planta del basamento

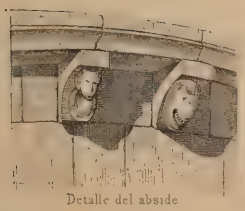
Iglesia Parroquial de San Juan de Priorio (Concejo de Oviedo-Caldas). Provincia de Oviedo. Estilo Románico.

Capitel del ábside.



Abside

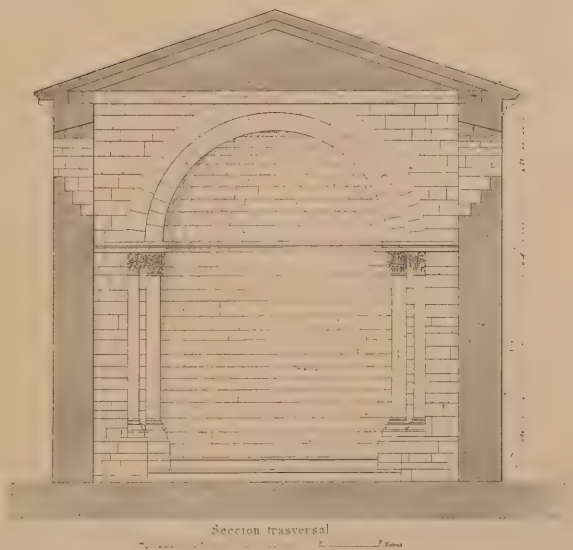
Capitel del abside



Detalle del abside

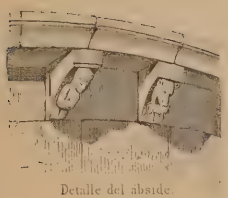
Detalle del abside

Capiteles del arco triuntal



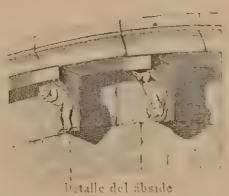
Seccion trasversal

Capiteles del arco triunfal



Detalle del ábside

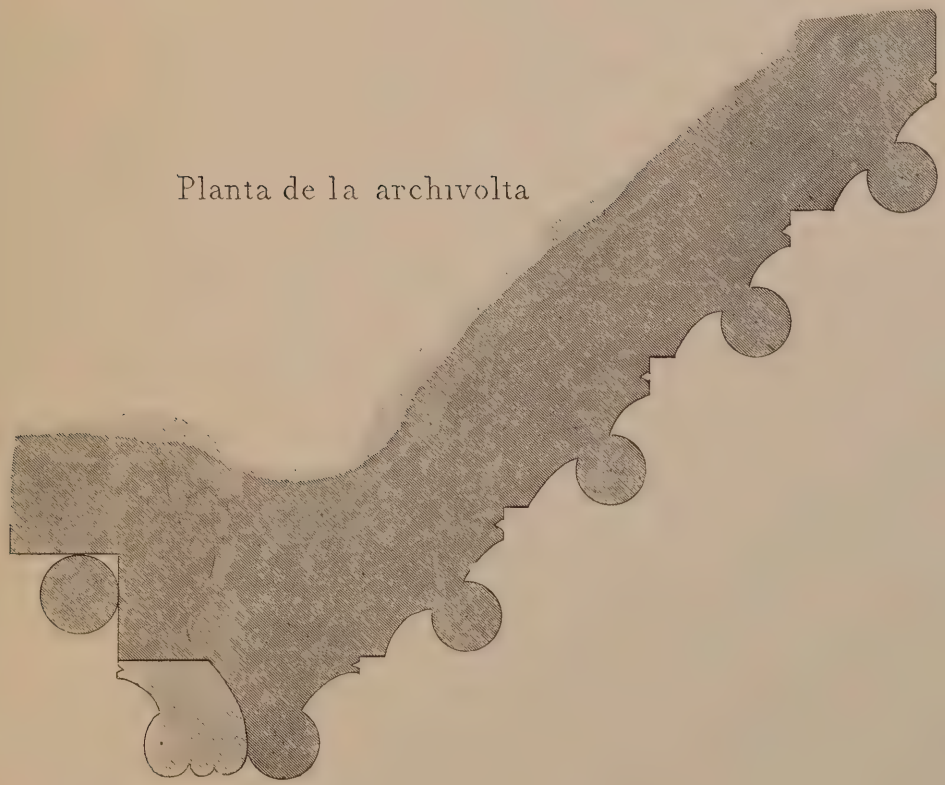
Planta



Detalle del ábside

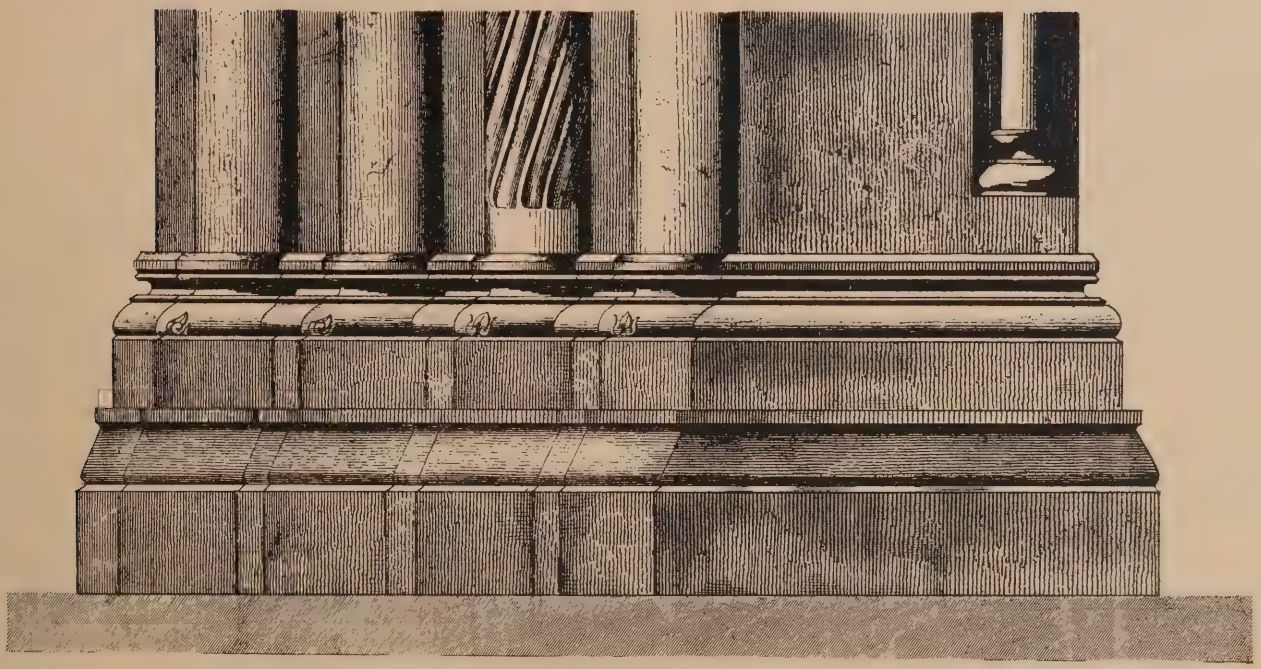
Iglesia Parroquial de San Juan de Priorio (Concejo de Oviedo-Caldas). Provincia de Oviedo. Estilo Románico.

Capiteles de la portada.



Planta de la archivolta

Detalles de la Iglesia Parroquial de San Juan de Priorio (Concejo de Oviedo-Caldas). Provincia de Oviedo. Estilo Románico.

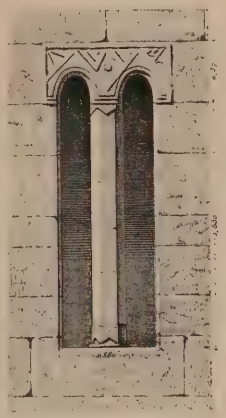


Basamento de la portada.

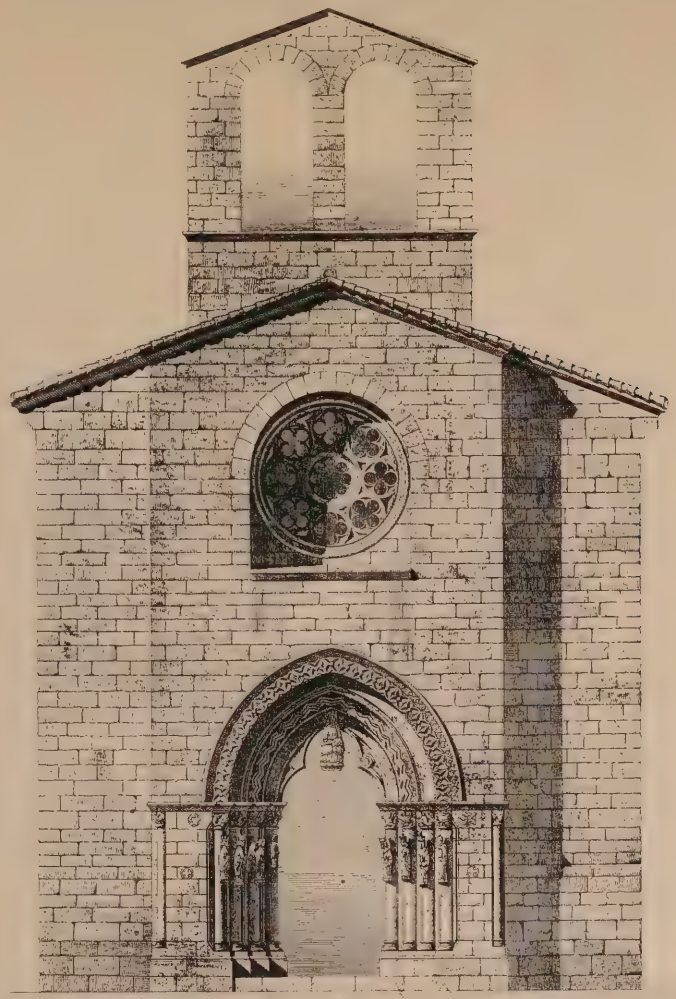
1 Metro

Planta del basamento.

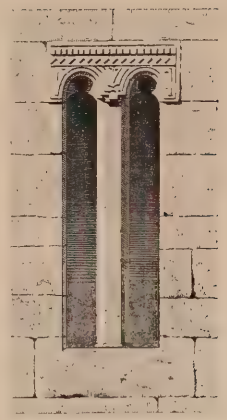
Iglesia Parroquial de San Juan de Priorio (Concejo de Oviedo-Caldas).
Estilo Románico. Provincia de Oviedo.



Ventana de la fachada lateral

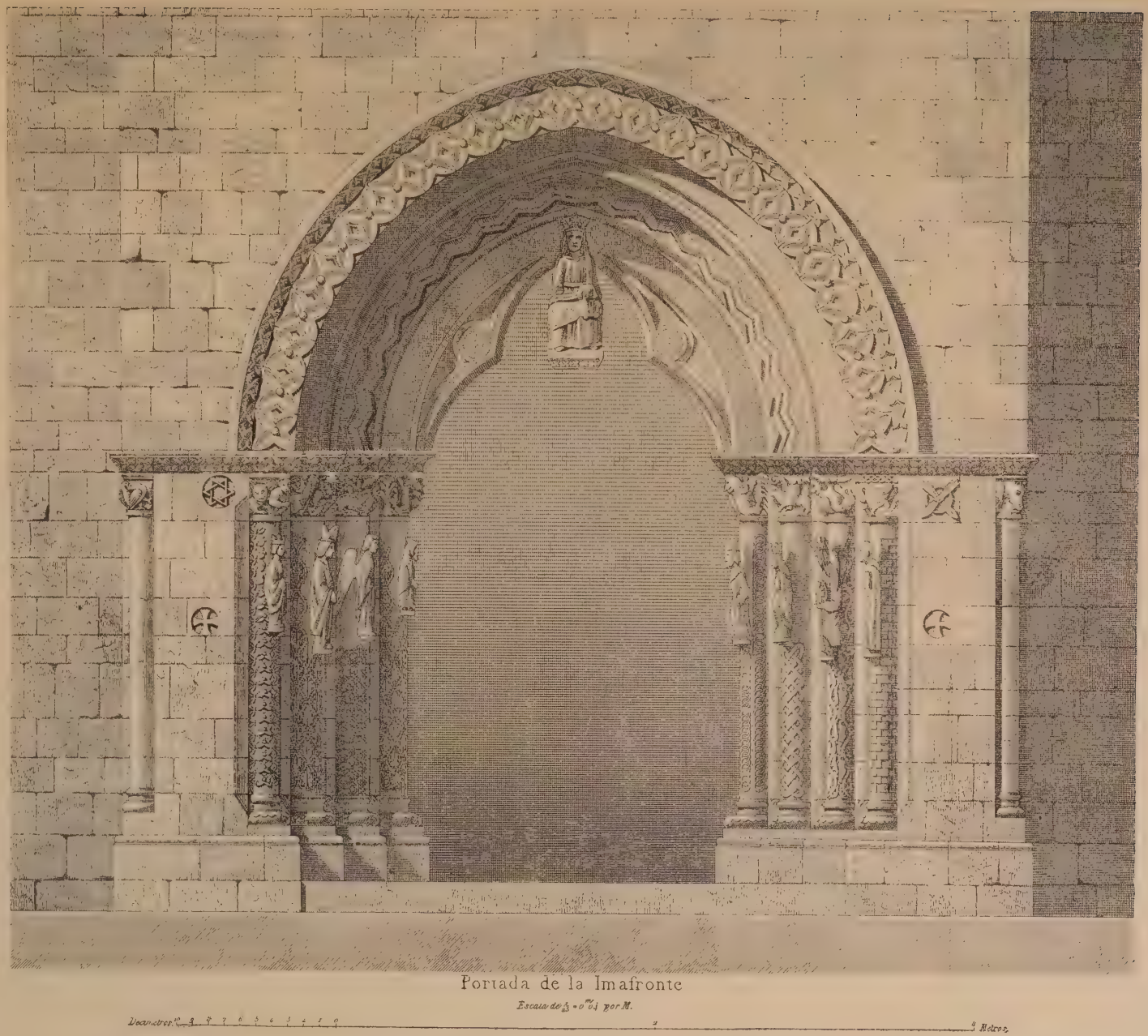


Imafronte



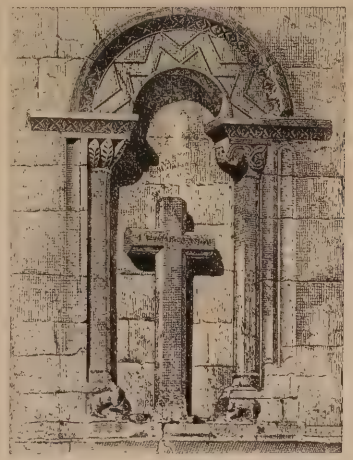
Ventana de la fachada lateral

Imafronte y Detalles de la Iglesia Parroquial de Villaviciosa (Concejo de Villaviciosa).
Estilo Románico-Ojival.



Portada de la Imafronte. Iglesia Parroquial de Villaviciosa (Concejo de Villaviciosa). Provincia de Oviedo. Estilo Románico.

Basas y fustes de la portada

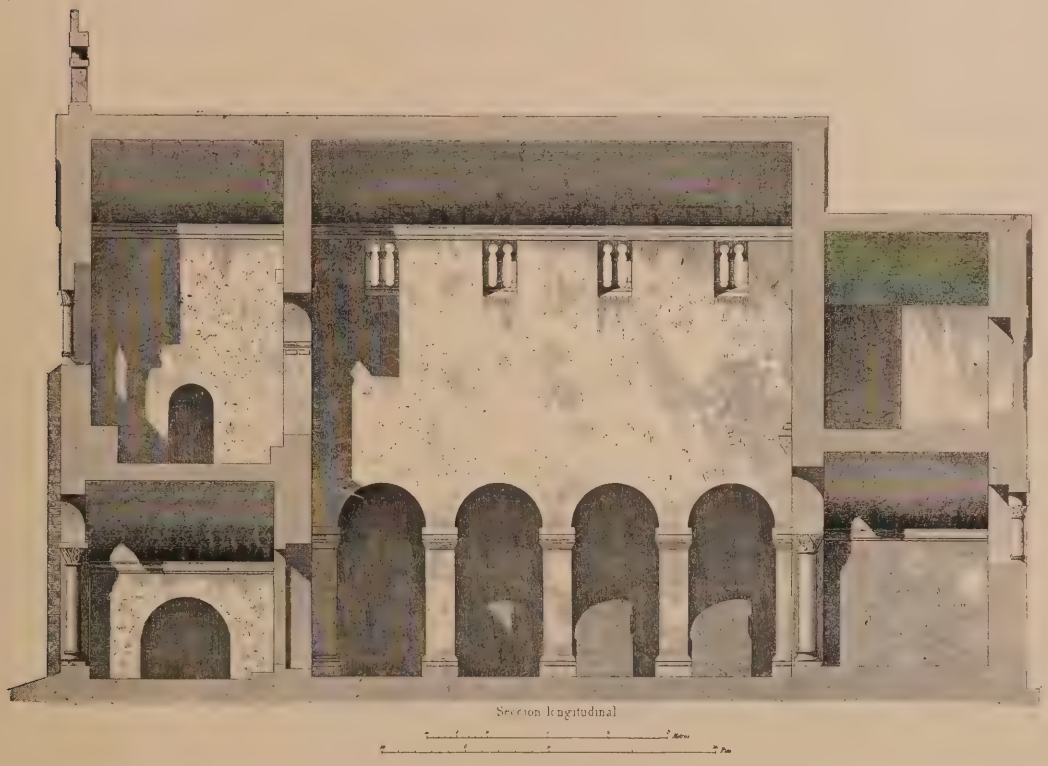


Arco ornamental del ábside

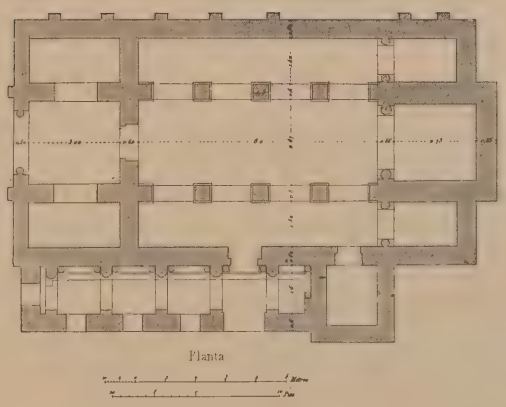
Basas y fustes de la portada

Seccion longitudinal

Iglesia Parroquial de Villaviciosa (Concejo de Villaviciosa). Provincia de Oviedo. Estilo Románico.



Capitel de la portada.



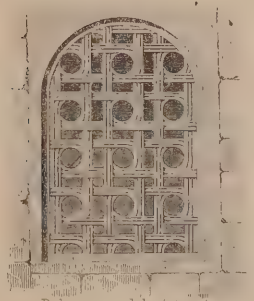
Capitel del arco triunfal

Capitel del pórtico.

Capitel del pórtico

Iglesia de San Salvador de Valdedios (Concejo de Villaviciosa). Estilo Latino-Bizantino.

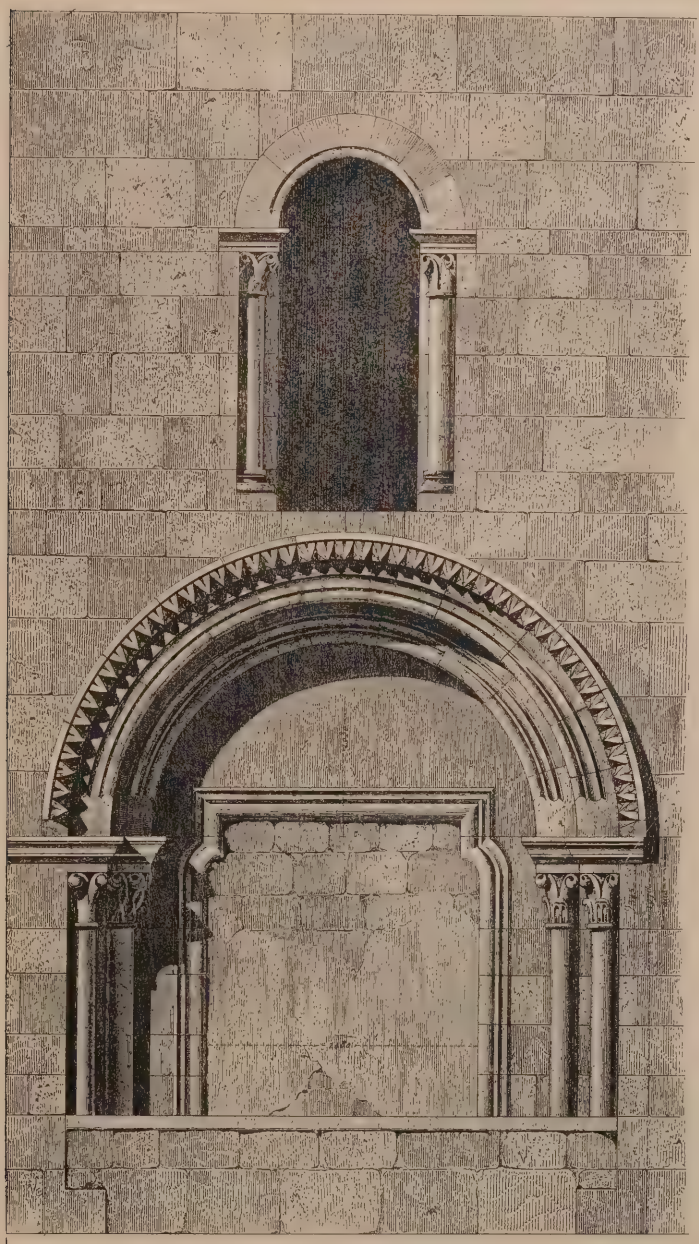
Del testero de la iglesia


Del exterior del pórtico A

Del extremo del pórtico A junto al testero de la iglesia

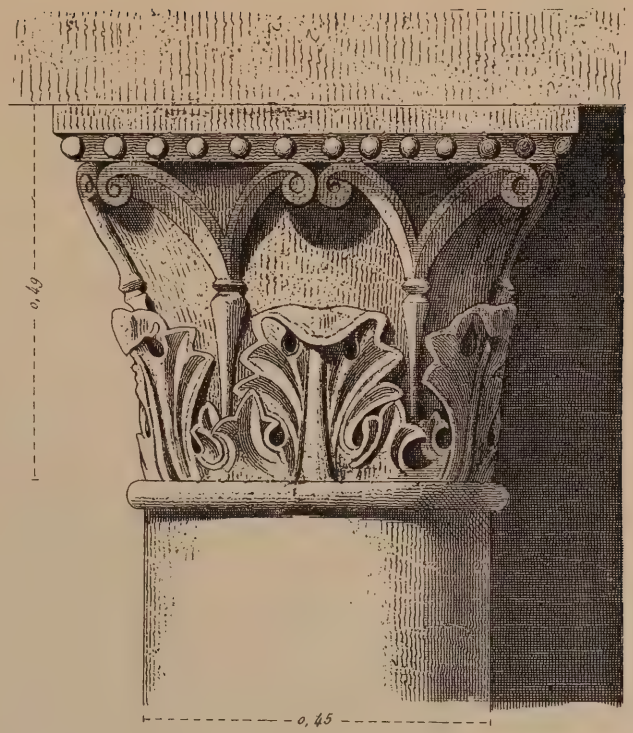
Seccion Transversal y Ventanas de la Iglesia de San Salvador de Valdedios (Concejo de Villaviciosa). Provincia de Oviedo. Estilo Latino-Bizantino.

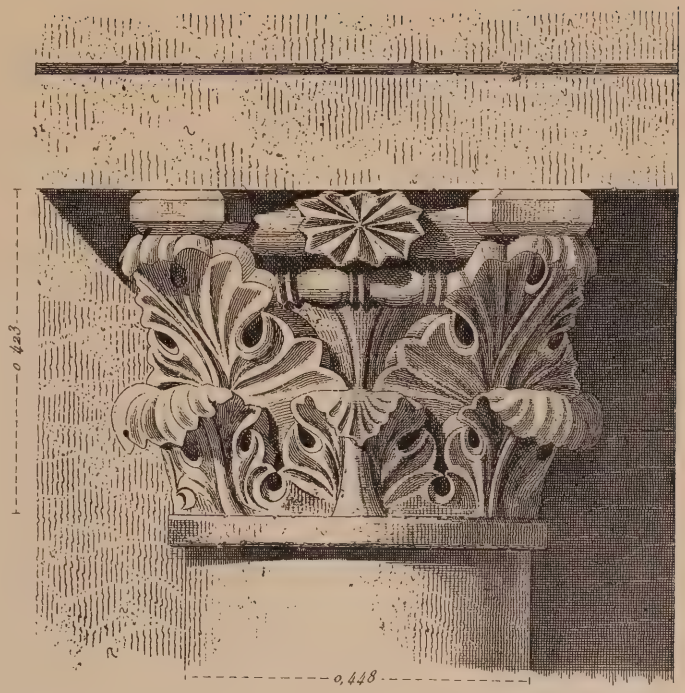
Iglesia de Santa Maria de Valdedios (Concejo de Villaviciosa). Provincia de Oviedo. Estilo Románico.



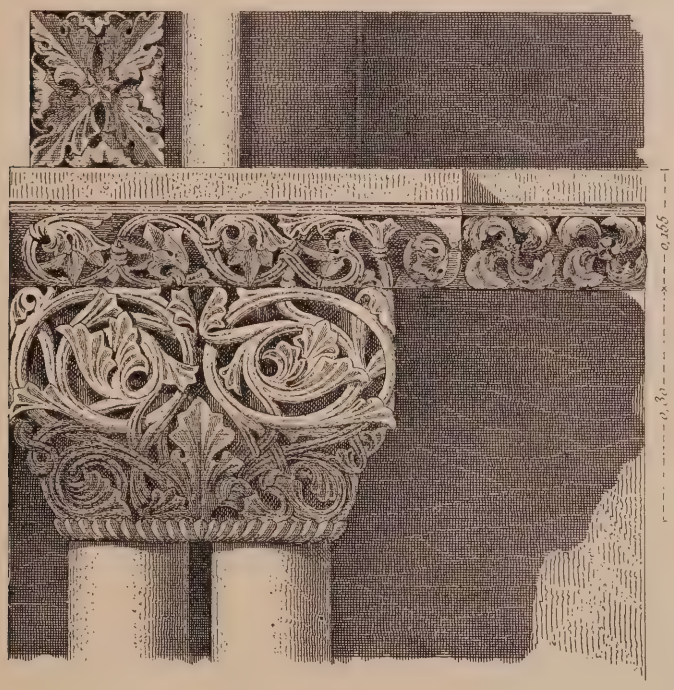
Ventana y portada del lado del evangelio.

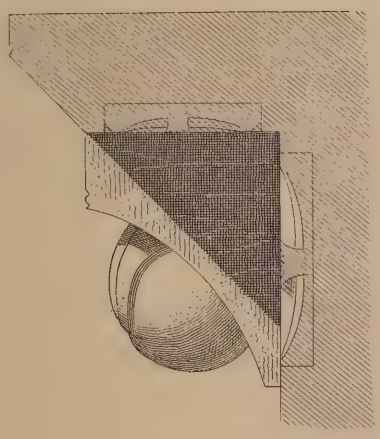
Detalles de Santa Maria de Valdedios, Concejo de Villaviciosa.



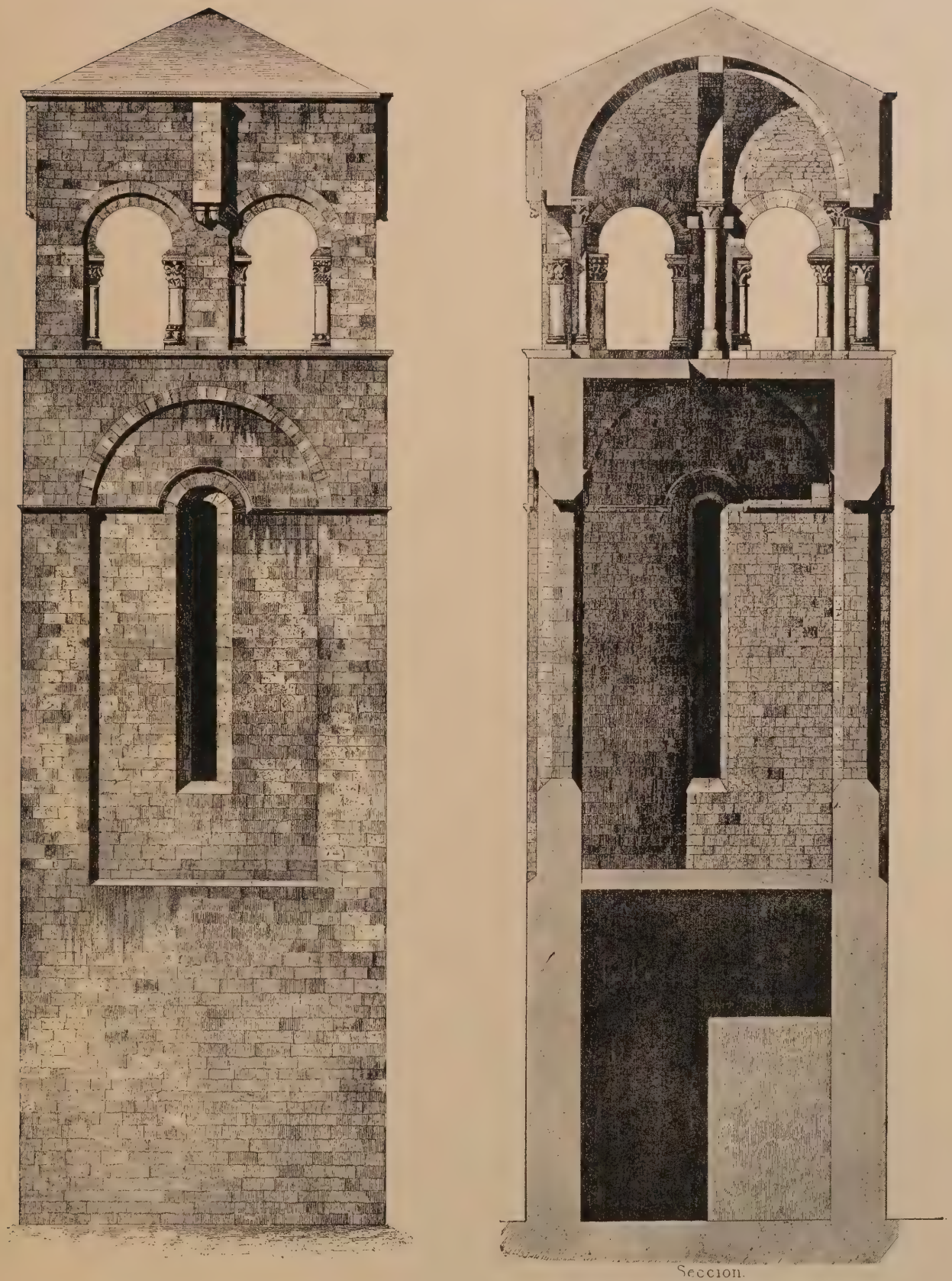


Detalles de la Cámara Santa (Oviedo). Provincia de Oviedo.



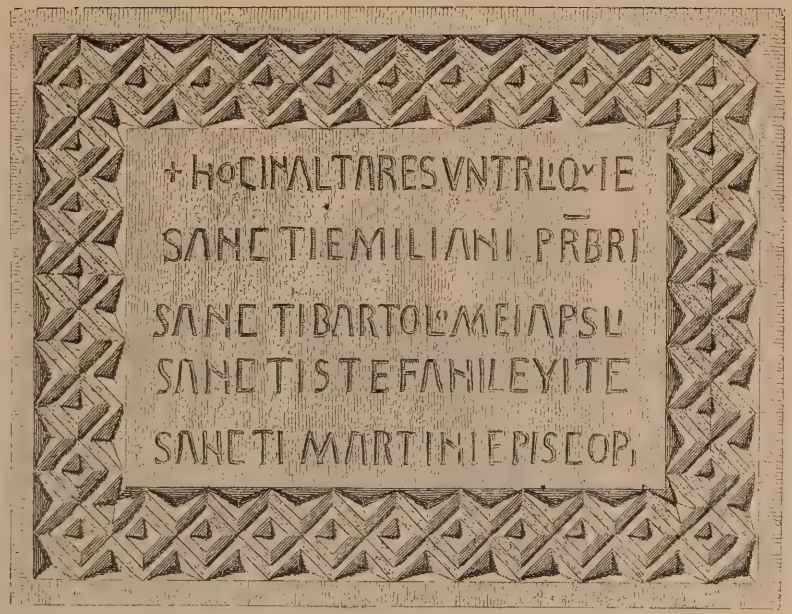


Detalles de la Cámara Santa en la Catedral (Oviedo). Provincia de Oviedo.

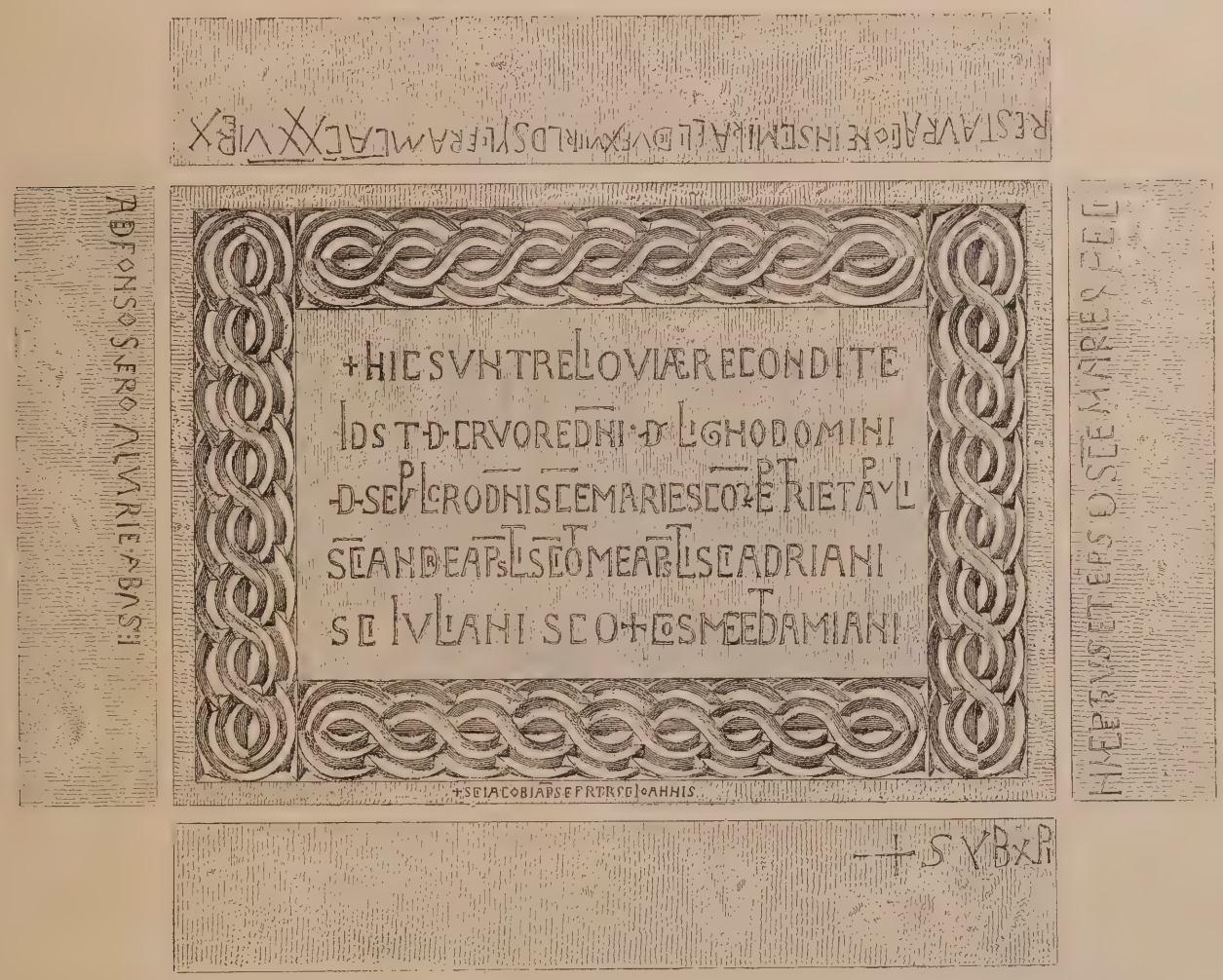


Torre Vieja de la Catedral Adherida á la Cámara Santa (Oviedo). Provincia de Oviedo. Estilo Románico.

Detalles de la Iglesia de San Miguel de Escalada (Ayuntamiento de Gradefes) Provincia de Leon.
Estilo Latino-Bizantino.



Detalles de la Iglesia de San Miguel de Escalada (Ayuntamiento de Gradefes) Provincia de Leon. Estilo Latino-Bizantino.


+HIC SVNT RELIQVIÆ RECONDITÆ
IDS T D CRVORE DNI D LIGNO DOMINI
D SEPVLCRO DNI SCE MARIE SCORVM PETRI ET PAVLI
SCI ANDREÆ APOSTOLI SCORVM ET MEDICORVM COSMÆ ET DAMIANI
SCI IVLIANI SCORVM ET MEDICORVM COSMÆ ET DAMIANI
+SCI IACOBI APOSTOLI FRATRIS DOMINI

Detalles de la Iglesia de San Miguel de Escalada (Ayuntamiento de Gradefes). Provincia de Leon. Estilo Latino-Bizantino.

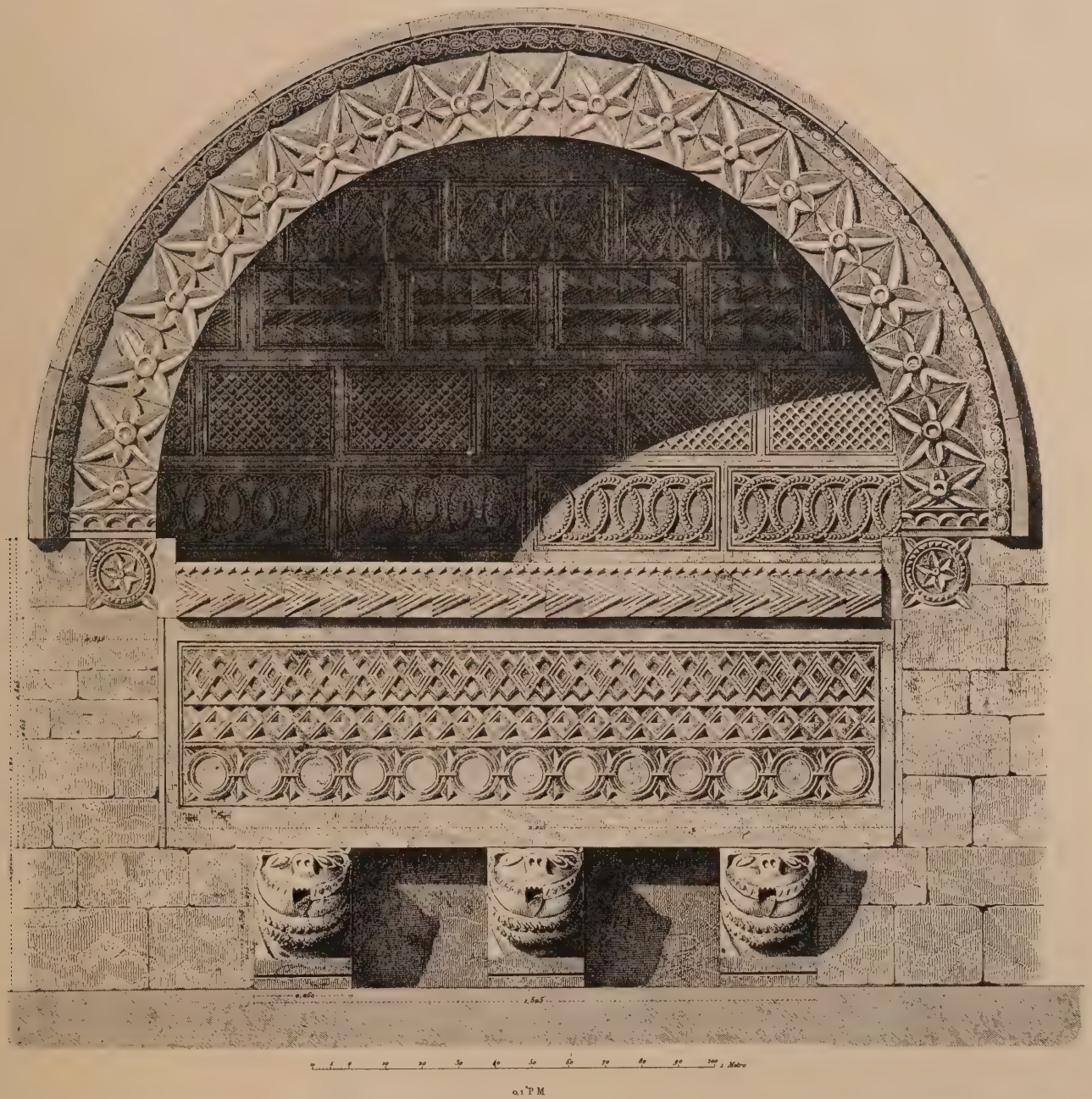
5

7

2

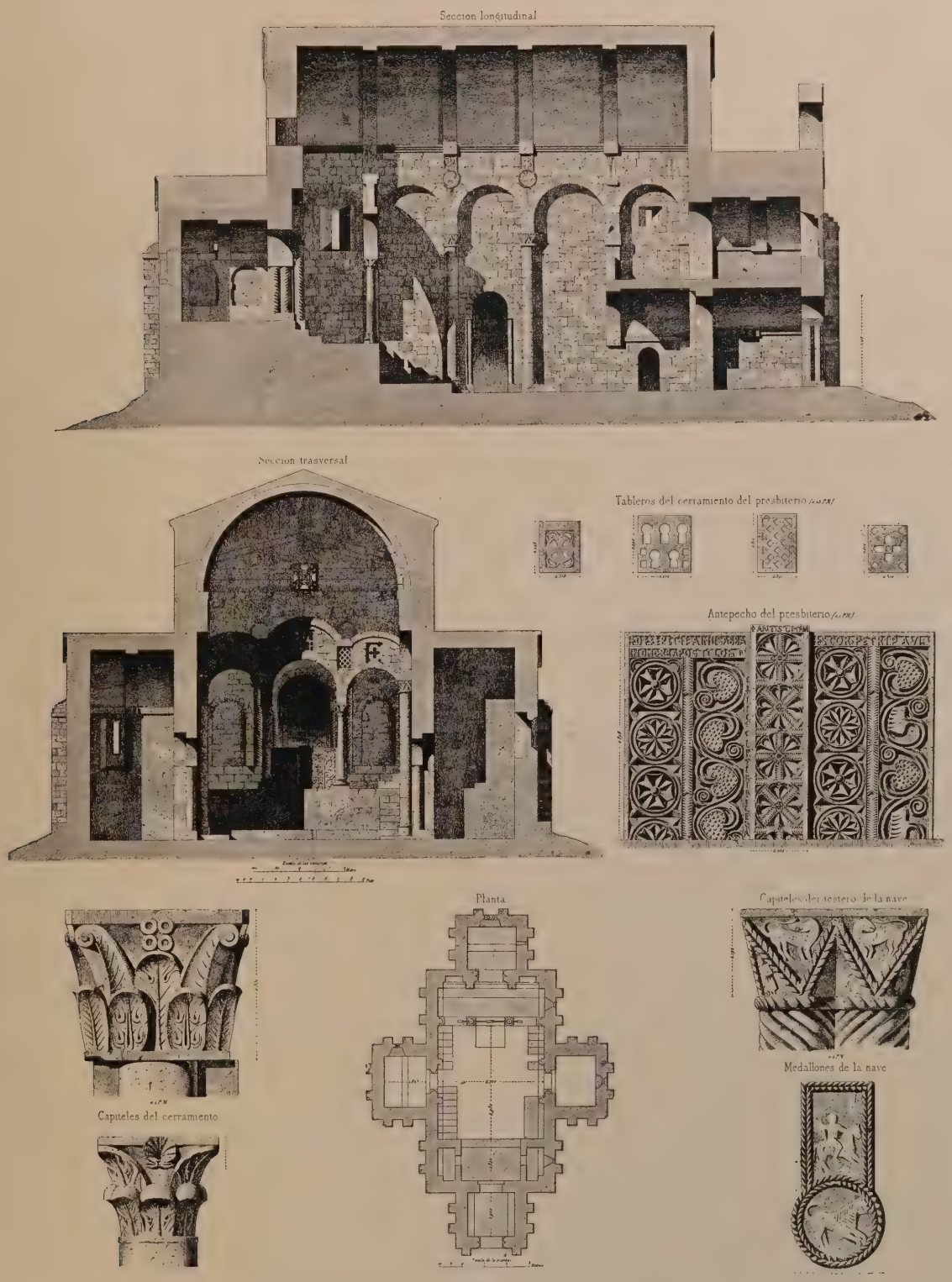
Detalles de la Iglesia de San Miguel de Escalada (Ayuntamiento de Gradefes). Provincia de Leon. Estilo Latino-Bizantino.

Sepulcro de la izquierda



Sepulcro Existentes en la Claustro de la Colegiata de Covadonga (Concejo de Cangas de Onis). Provincia de Oviedo. Estilo Latino-Bizantino.

Detalles de la Ermita de Santa Cristina, Concejo de la Pola de Lena. Provincia de Oviedo. Latino-Bizantino.



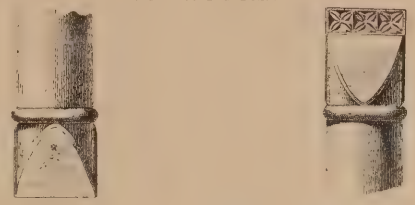
Ermita de Santa Cristina (Concejo de la Pola de Lena). Provincia de Oviedo. Estilo Latino-Bizantino.

Capitel de la interseccion.

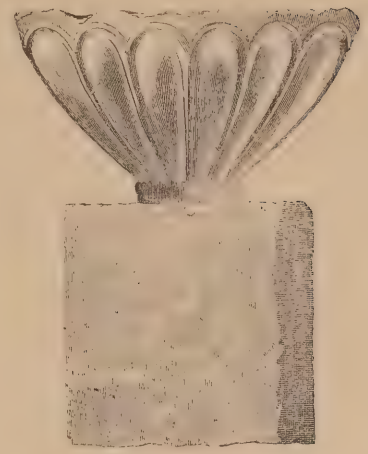
Capitel del Arco de triunfo.

Basa de la interseccion.

Columna de las fenestras.

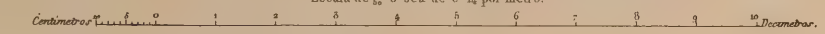


Pila baptismal



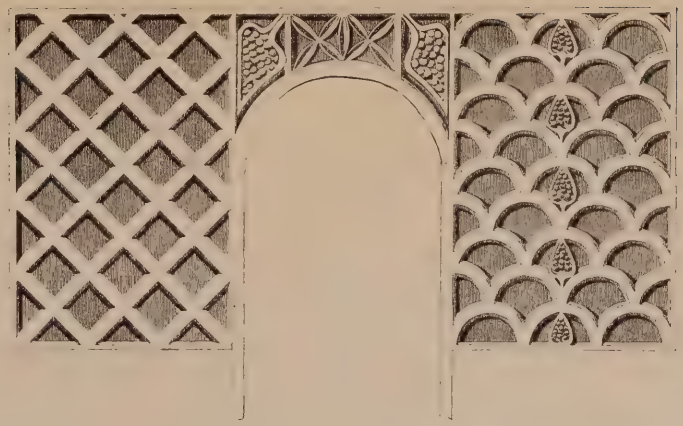
Cimáceo del Arco de triunfo

Escala de $\frac{1}{50}$ ó sea de $0^{m}14$ por metro.



Detalles de la Iglesia Parroquial de San Pedro (Nave). Provincia de Zamora. Estilo Latino-Bizantino.

Lambel de la fenestra del Santuario



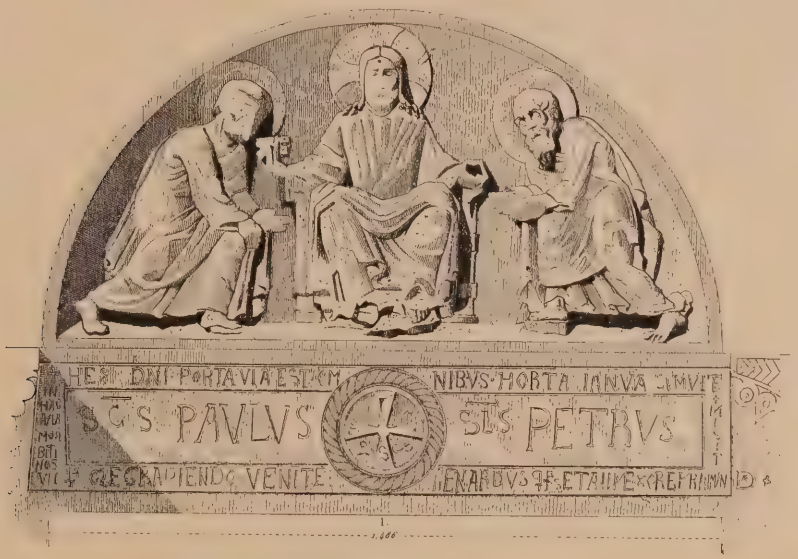
Friso segundo.

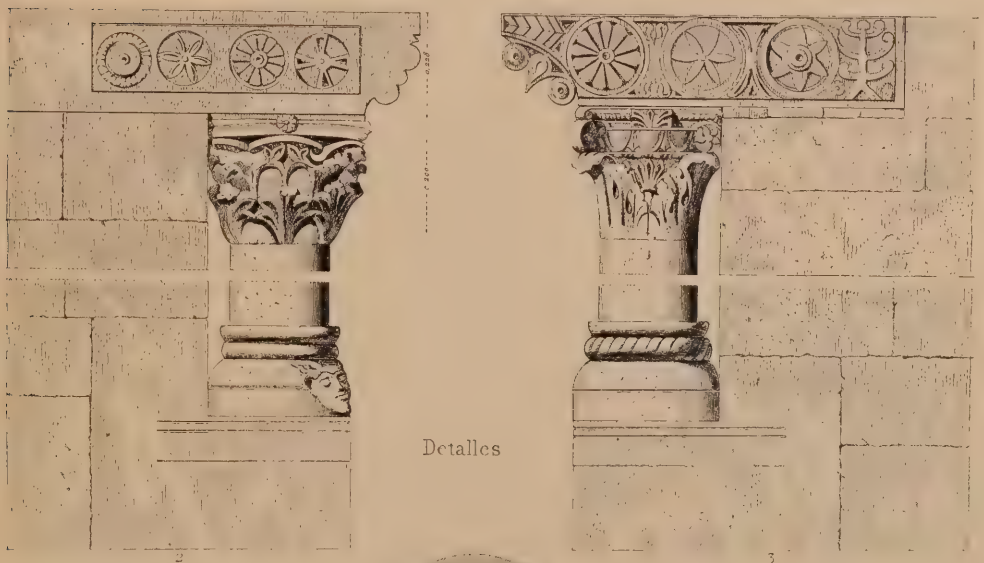
Friso primero.

Capitel de la interseccion.

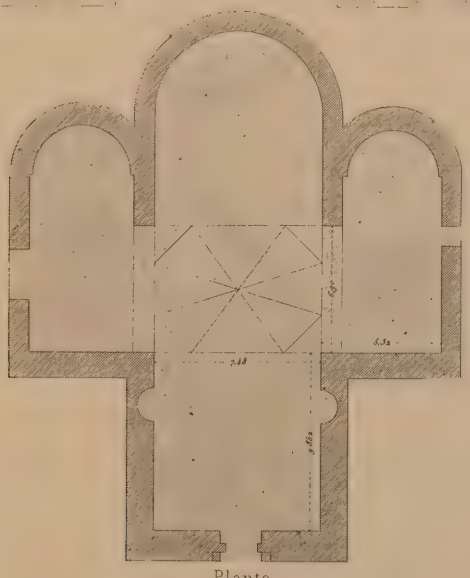
Capitel de la interseccion

Detalles de la Iglesia Parroquial de San Pedro (Nave). Provincia de Zamora. Estilo Latino-Bizantino.





Detalles

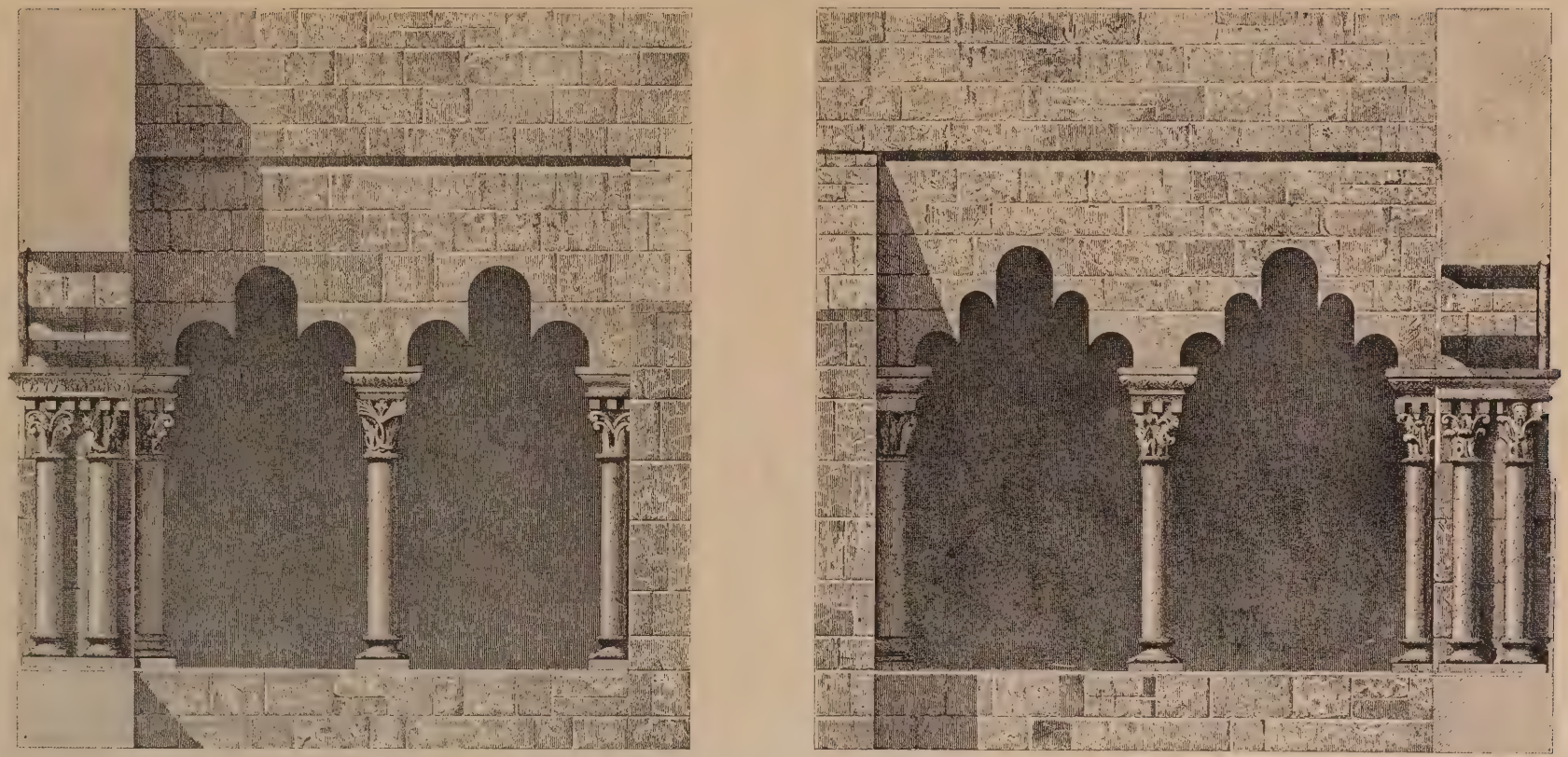


Planta

Iglesia de San Pedro y San Pablo (Barcelona). Provincia de Barcelona. Estilos Latino-Bizantino y Románico.

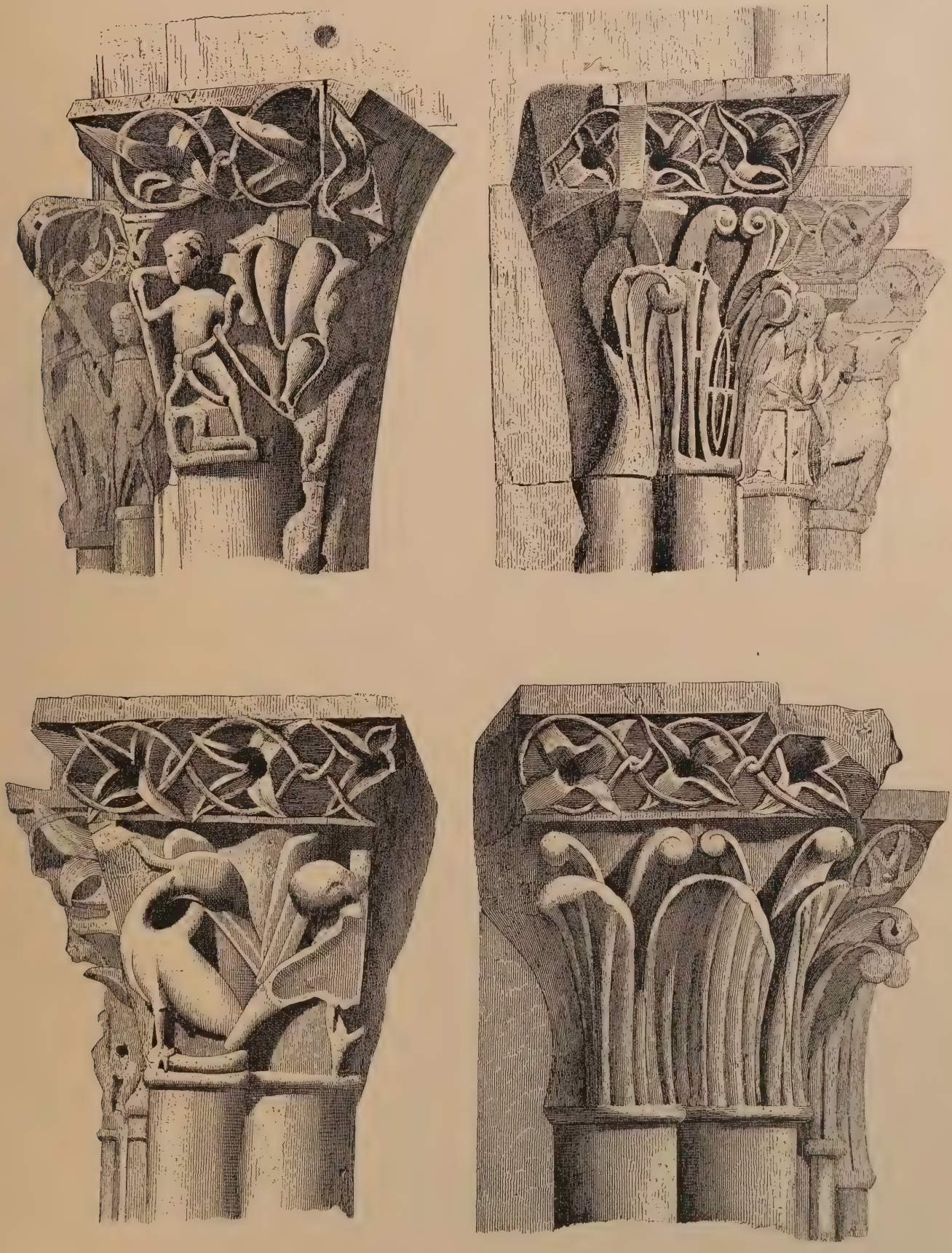
Iglesia le San Pedro y San Pablo (Barcelona). Provincia de Barcelona. Estilos Latino-Bizantino y Románico.

Lienzos del Claustro

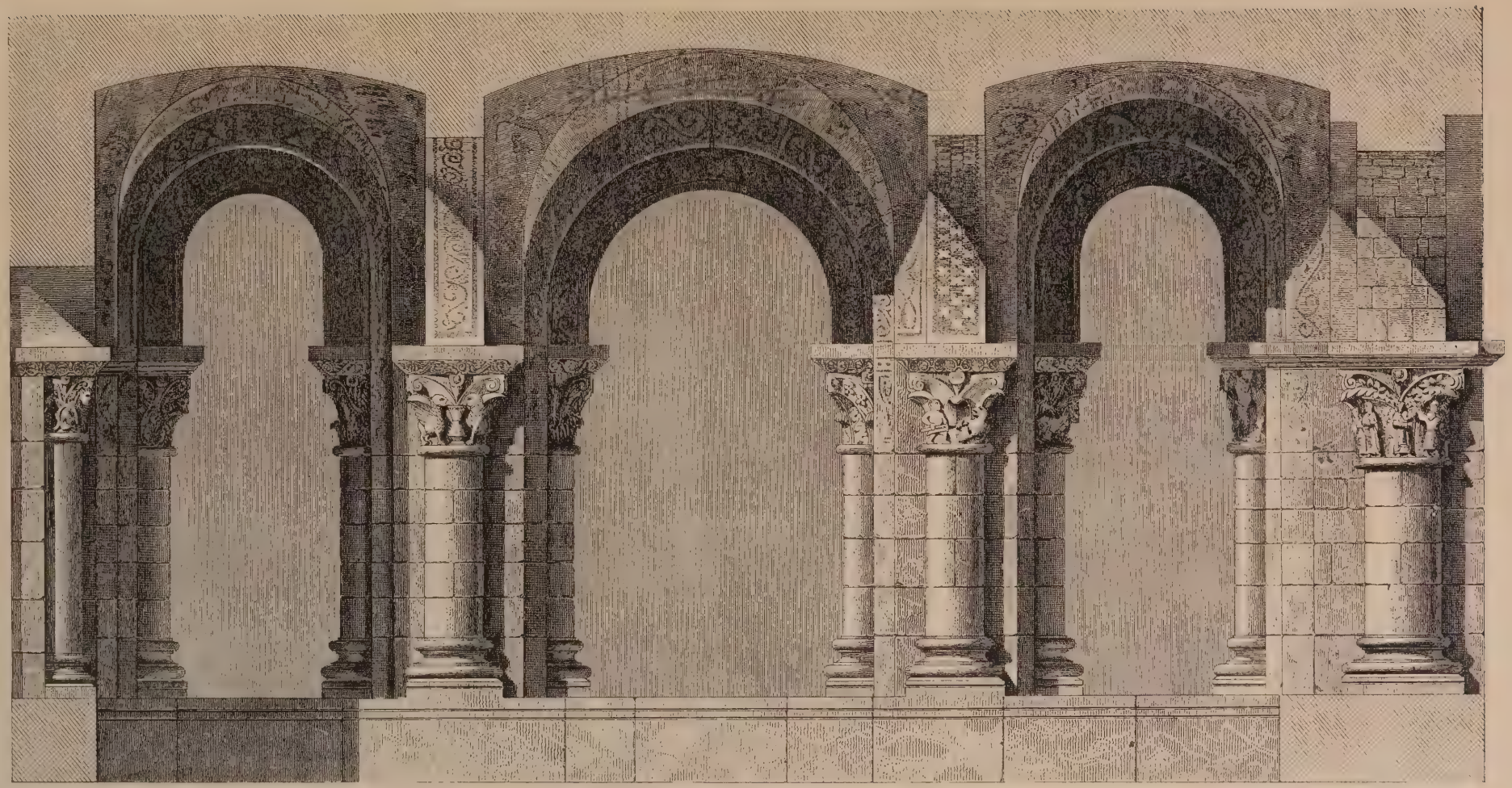


Iglesia y Claustro de San Pedro y San Pablo (Barcelona). Provincia de Barcelona. Estilos Latino-Bizantino y Románico.

Detalles de la Torre de San Esteban (Segovia). Provincia de Segovia. Estilo Románico.



Detalles de la Torre de San Esteban (Segovia). Provincia de Segovia. Estilo Románico.



Seccion por la línea A B

Seccion del Panteon de San Isidoro (Leon). Provincia de Leon. Estilo Románico.

Capitel del crucero

Capitel del crucero

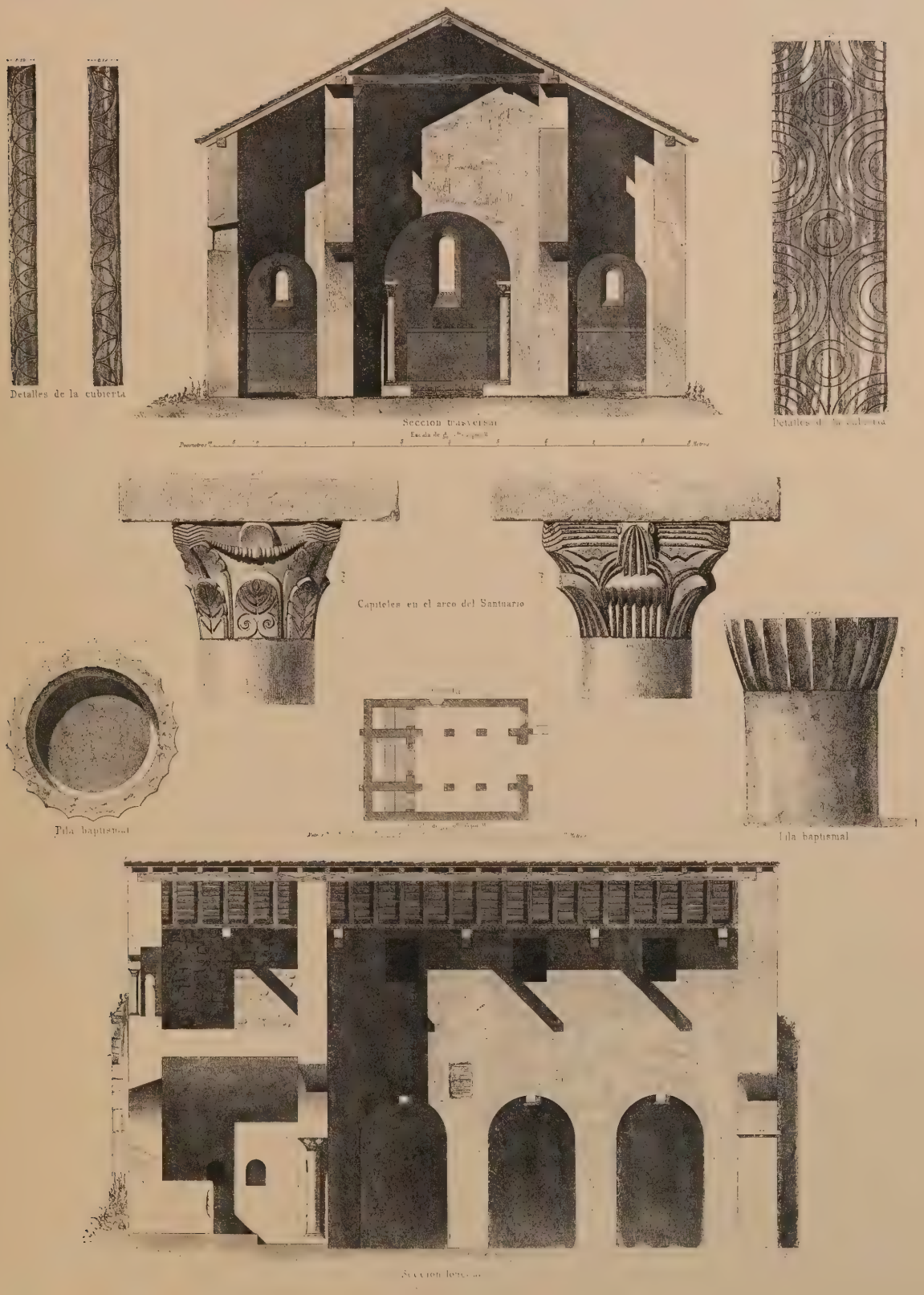
Detalles de San Isidoro (Leon). Provincia de Leon. Estilo Románico.

0,1 p. m.

Detalles del Panteon de San Isidoro (Leon). Provincia de Leon. Estilo Románico.

Vista

Vista Exterior de la Colegiata (Toro). Provin ia de Zamora. Estilo Románico.



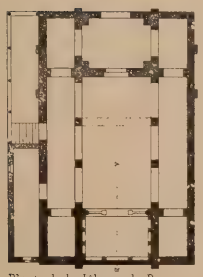
Planta, Secciones y Detalles de S. Adrian de Tunon (Concejo de Villanueva). Provincia de Oviedo. Estilo Latino-Bizantino.

Ajimez del textero

Textero de la Iglesia latino-bizantina de Priesca

Calado de las ventanas

Ajimez de la sacristía



Planta de la Iglesia de Priesca

Seccion A B de la Iglesia de Priesca

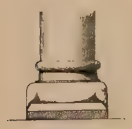
Capitel del arco triunfal

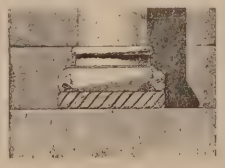
Capitel del santuario

Basa y capitel del santuario

Seccion C D de la Iglesia romanica de Fuentes

Basa y capitel del arco triunfal

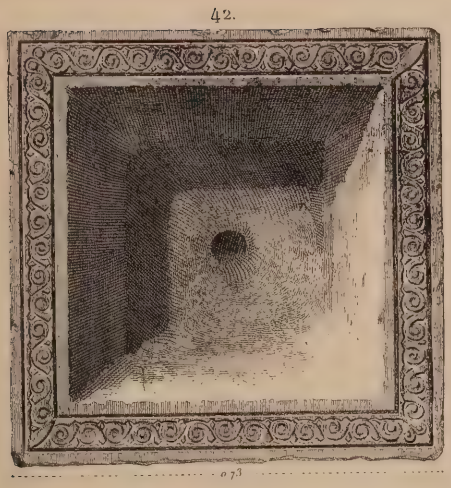


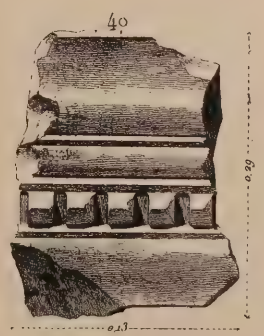


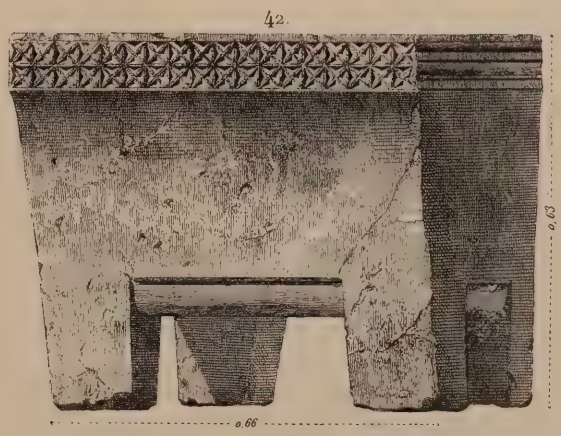
Planta de la Iglesia de Fuentes

Plantas, Textero, Secciones y Detalles de las Iglesias Parroquiales de Priesca y de Fuentes (Concejo de Villaviciosa). Provincia de Oviedo. Estilo Latino-Bizantino y Románico.

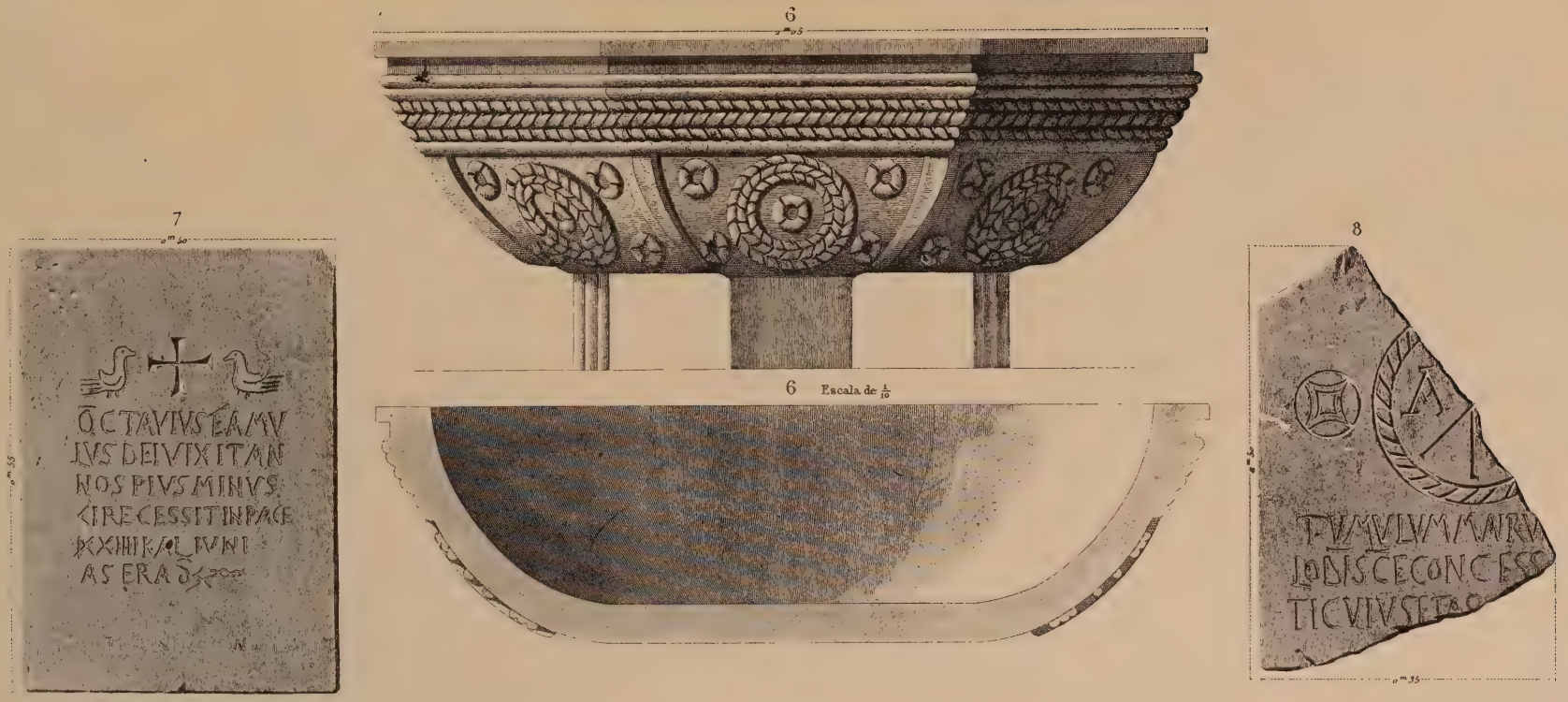
Miembros y Fragmentos Arquitectónicos y de Pinturas Murales Anteriores á la Invasion Mahometana (Granada, Cástulo, Atarfe, Tocon, Etc.). Provincia de Granada y Jaen. Estilo Latino-Bizantino.







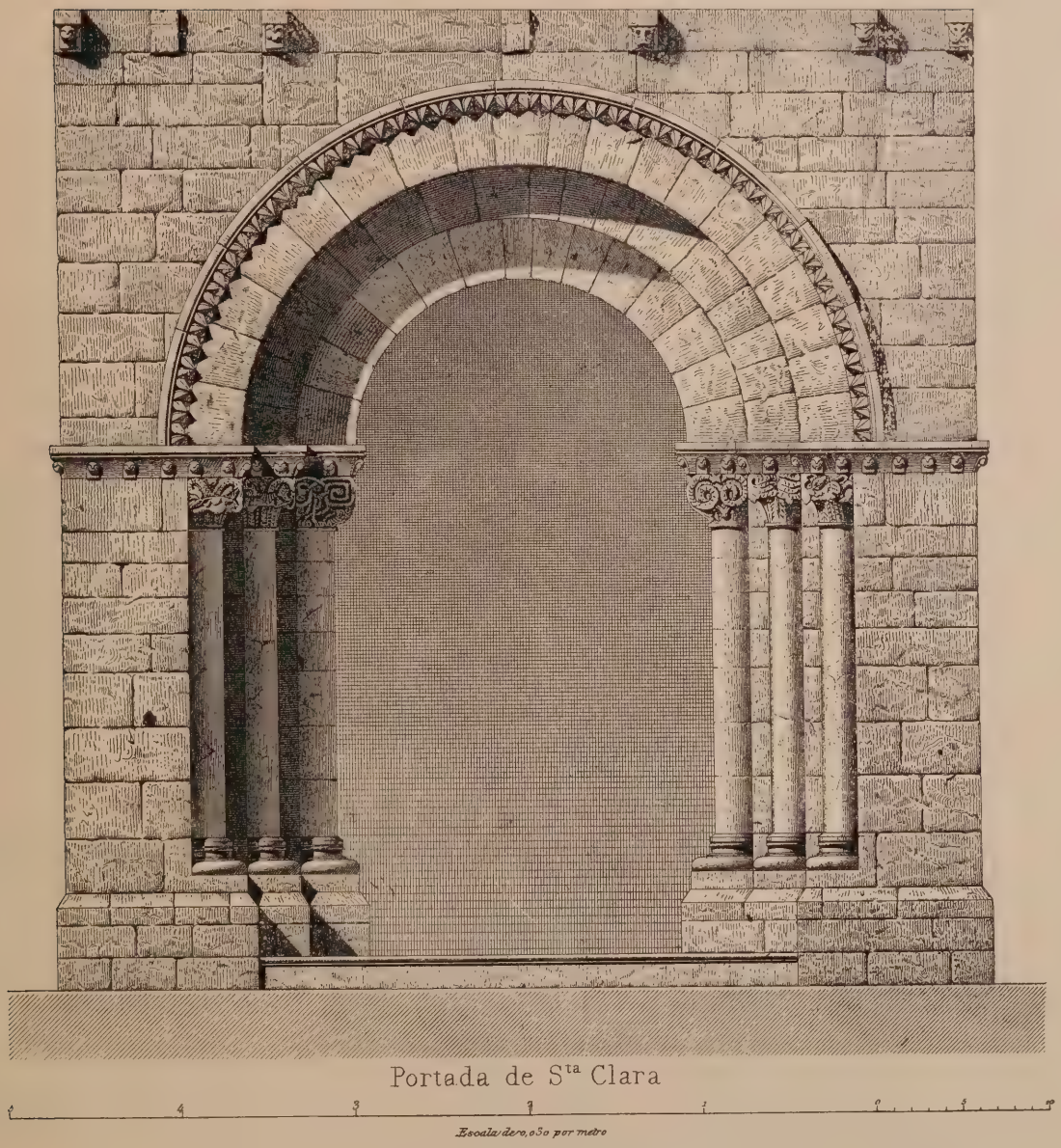
Restos del Atrio Ducal (?) y Capiteles. Repisa y Lápida de la Basílica de Sta. Eulalia (Mérida). Provincia de Badajoz. Estilo Latino-Bizantino.



Pila Baptismal é Inscripciones Sepulcrales (Sevilla, Itálica, Niebla). Provincias de Sevilla y Huelva. Estilo Latino-Bizantino.

Lám. 1

Miembros Arquitectónicos é Inscripciones Sepulcrales (Sevilla, Itálica, Niebla). Provincias de Sevilla y Huelva. Estilo Latino-Bizantino.



Portada de la Iglesia de Santa Clara (Oviedo). Provincia de Oviedo. Estilo Románico.

Del siglo VI.º

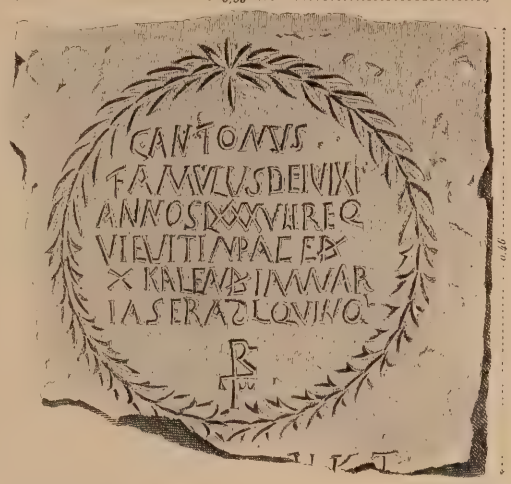
47.

48

49.

50.

53



51.

52.

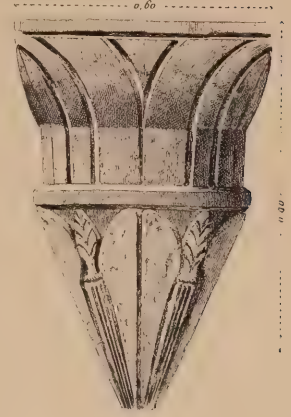


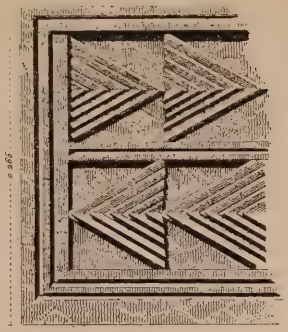
Lámina VI.ª

Restos del Atrio Ducal (?) y Capiteles. Repisa y Lápida de la Basílica de Sta. Eulalia (Mérida). Provincia de Badajoz. Estilo Latino-Bizantino.

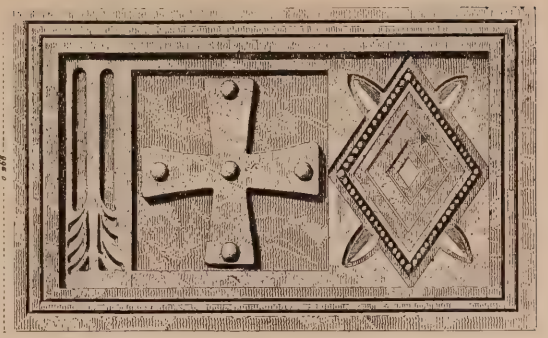
Restos del Antiquo Monasterio Visigodo (San Roman de Hornija). Provincia de Zamora. Estilo Latino-Bizantino.

Detalles de las Iglesias de Sevilla. Estilo Románico-Bizantino.

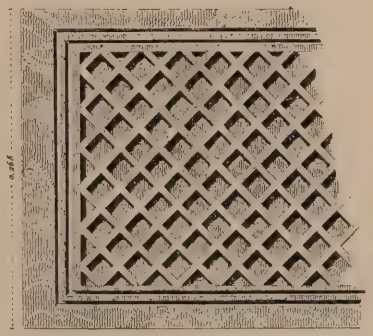
Detalle del sepulcro de la derecha.

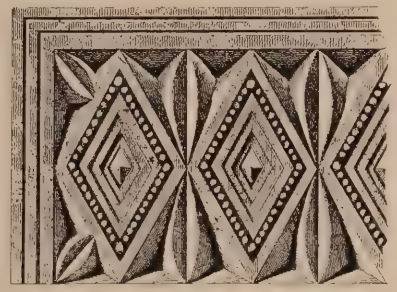


Detalle del sepulcro de la derecha

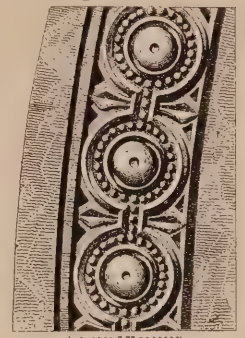


Detalles del sepulcro de la izquierda.

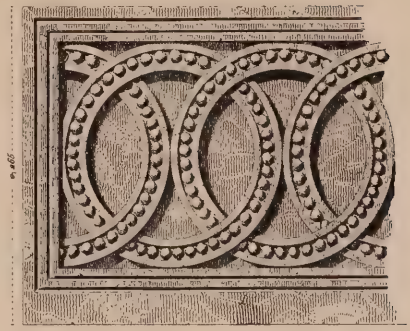




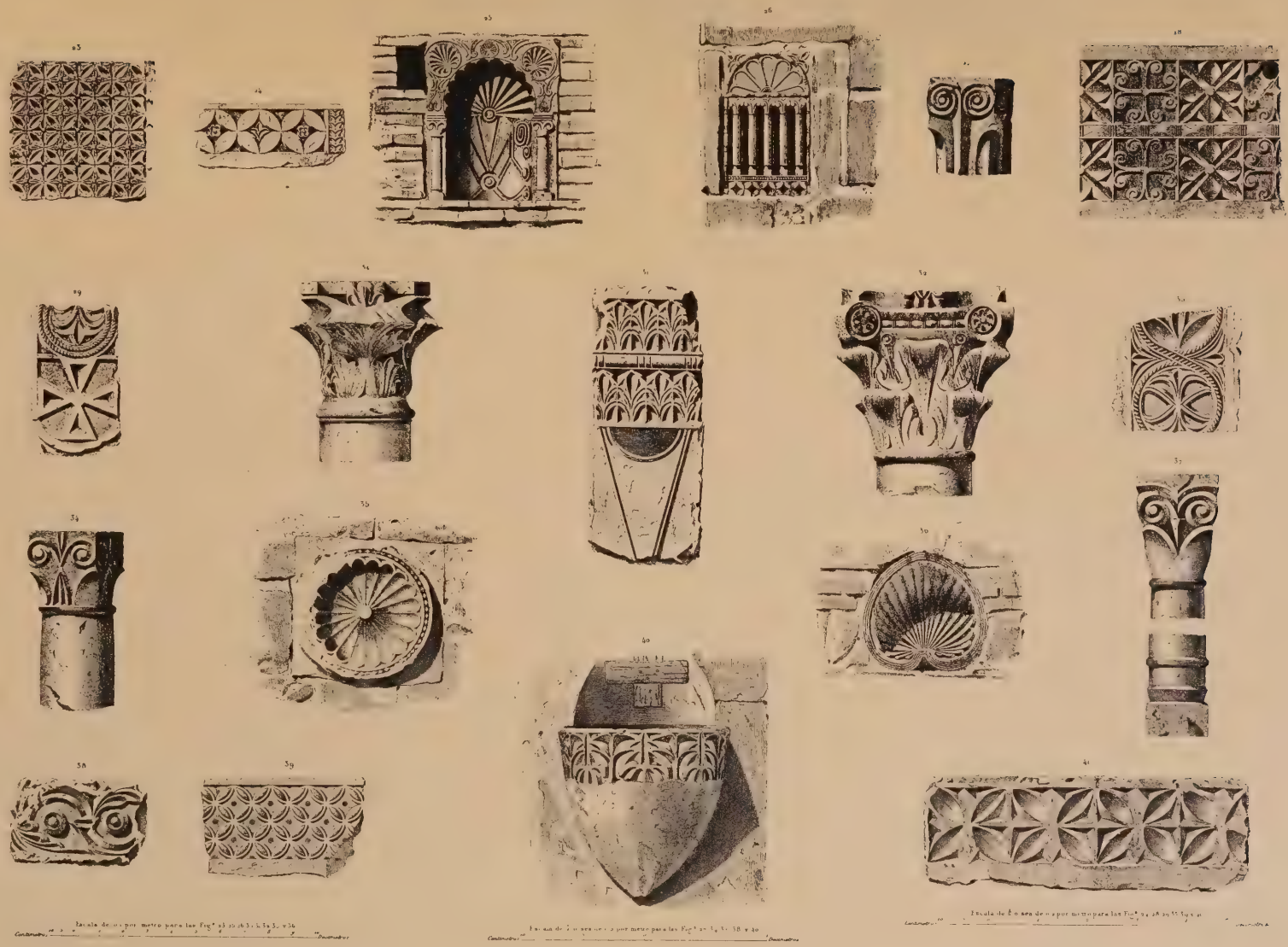
Los detalles á 0,45 P.M.



Archivolta desarrollada.

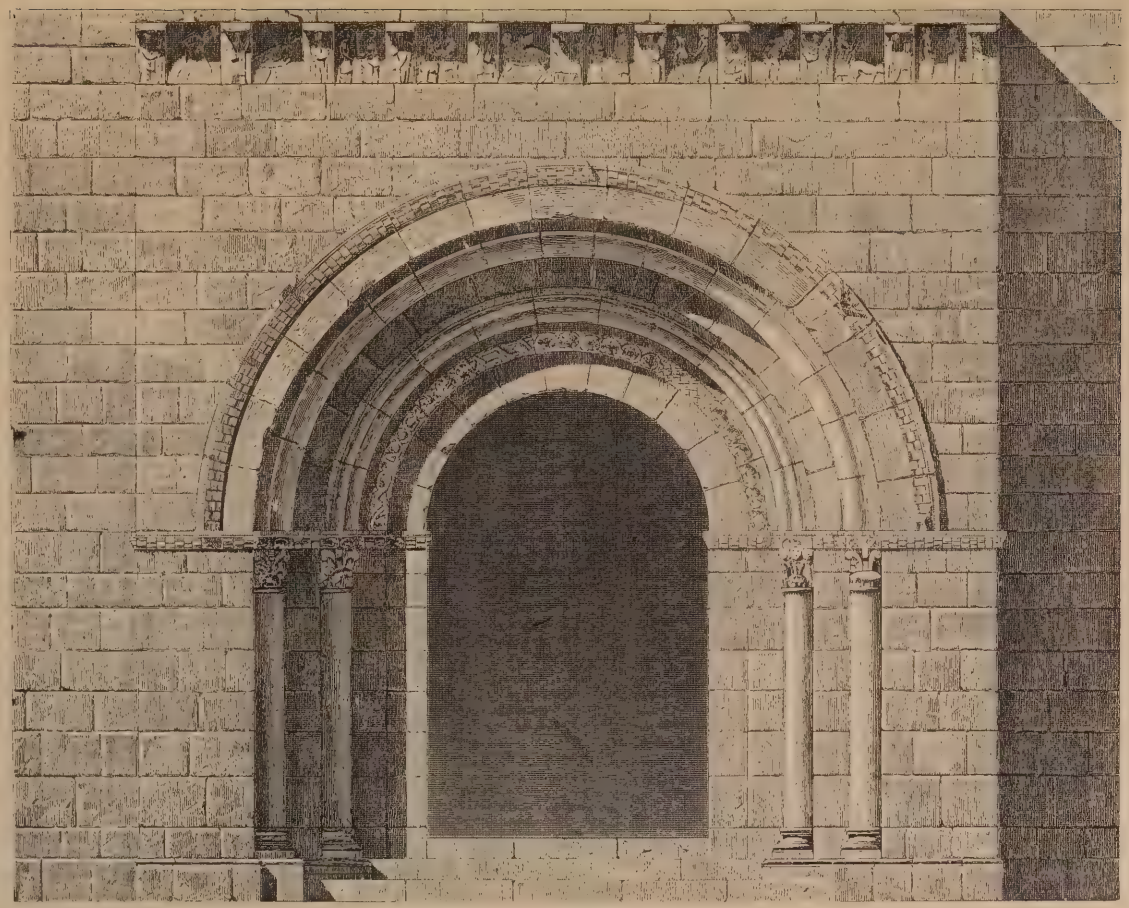


Detalles de la Sepulcros Existentes en el Claustro de la Colegiata de Covadonga (Concejo de Cangas de Onis) Provincia de Oviedo. Estilo Latino-Bizantino.

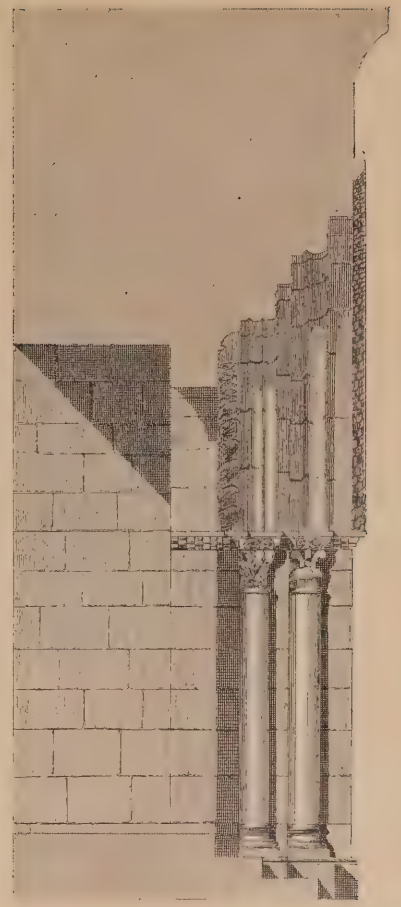


Miembros Arquitectónicos y Fragmentos Decorativos Anteriores á la Irrupcion Mahometana (Toledo). Provincia de Toledo. Estilo Latino-Bizantino.

Miembros Arquitectónicos y Fragmentos Decorativos Anteriores á la Irrupcion Mahometana (Toledo).
Provincia de Toledo. Estilo Latino-Bizantino.



Portada



Seccion por el eje

Escala de la portada $\frac{1}{10}$ ó sea 2½ cent.s p. m

Decímetros 1° 2 0 1 2 3 4 5 Metros

Portada de la Abadia de S. Quirce. Provincia de Burgos. Estilo Románico.

33.

34.

44.

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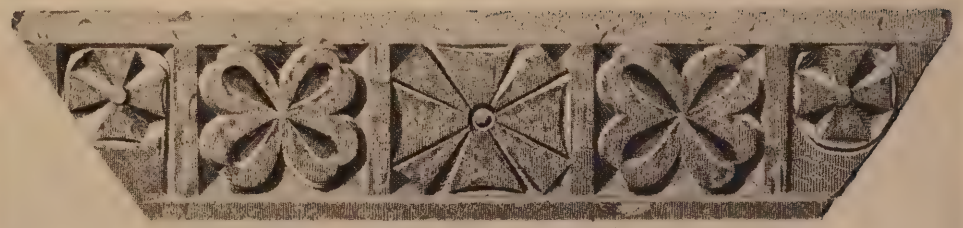
Miembros Arquitectónicos de las Basílicas Católicas y de Otras Construcciones Conservados en la Catedral y Fuera de Ella. Provincia de Córdoba. Estilo Latino-Bizantino.

47

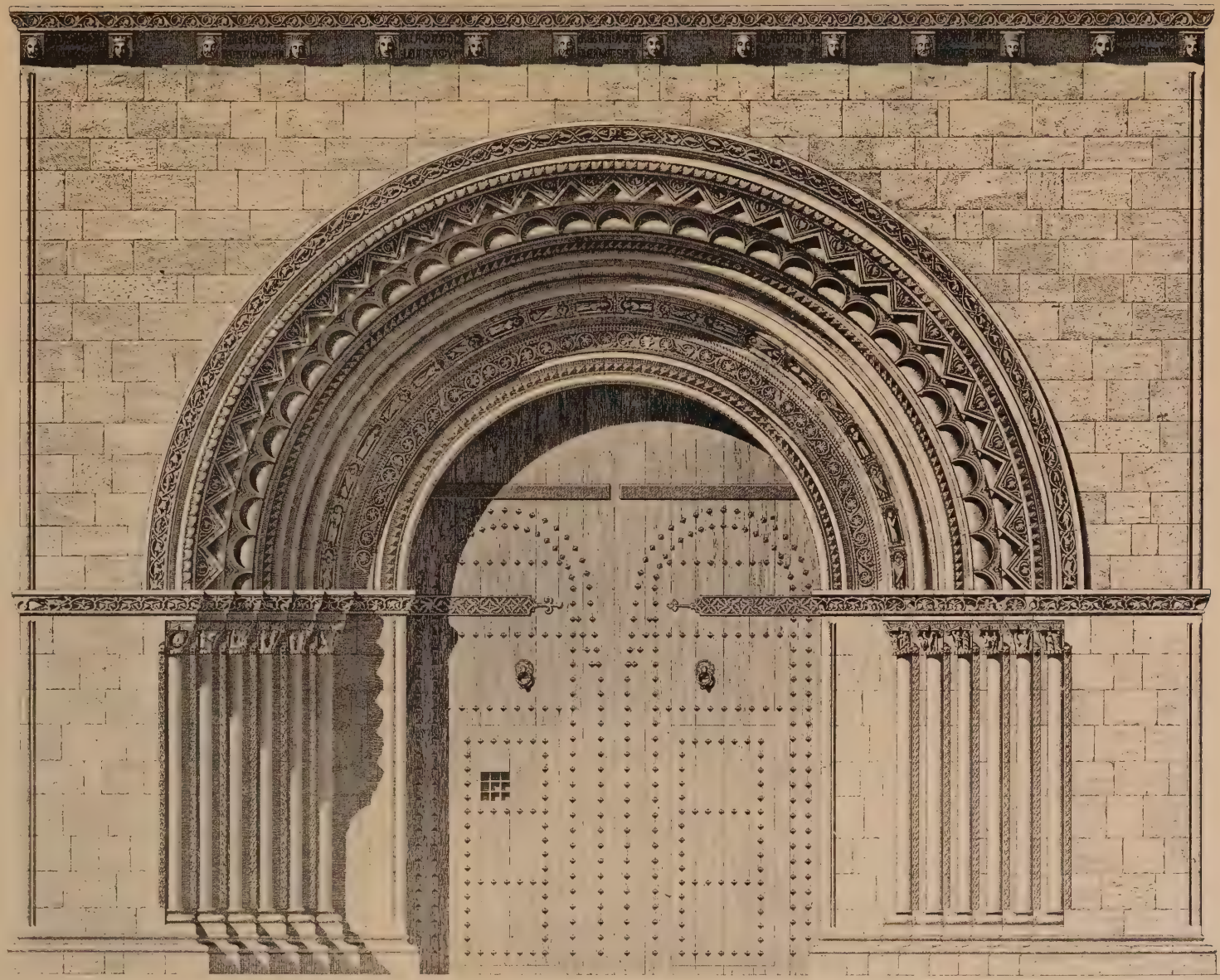
46

48



Miembros Arquitectónicos de las Basílicas Católicas, Conservados en la Catedral y Fuera de Ella. Provincia de Córdoba. Estilo Latino-Bizantino.

Miembros Arquitectónicos de las Basílicas Católicas, Conservados en la Catedral y Fuera de Ella. Provincia de Córdoba. Estilo Latino-Bizantino.



Puerta Llamada de Lérida en la Catedral (Valencia). Provincia de Valencia. Estilo Románico.

Capiteles de las Basílicas Católicas. Conservados en la Mezquita, Hoy Catedral. (Córdoba). Provincia de Córdoba. Estilo Latino - Bizantino.

75

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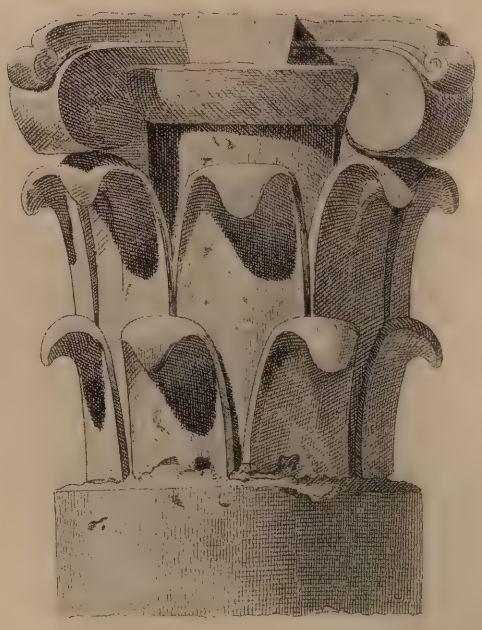
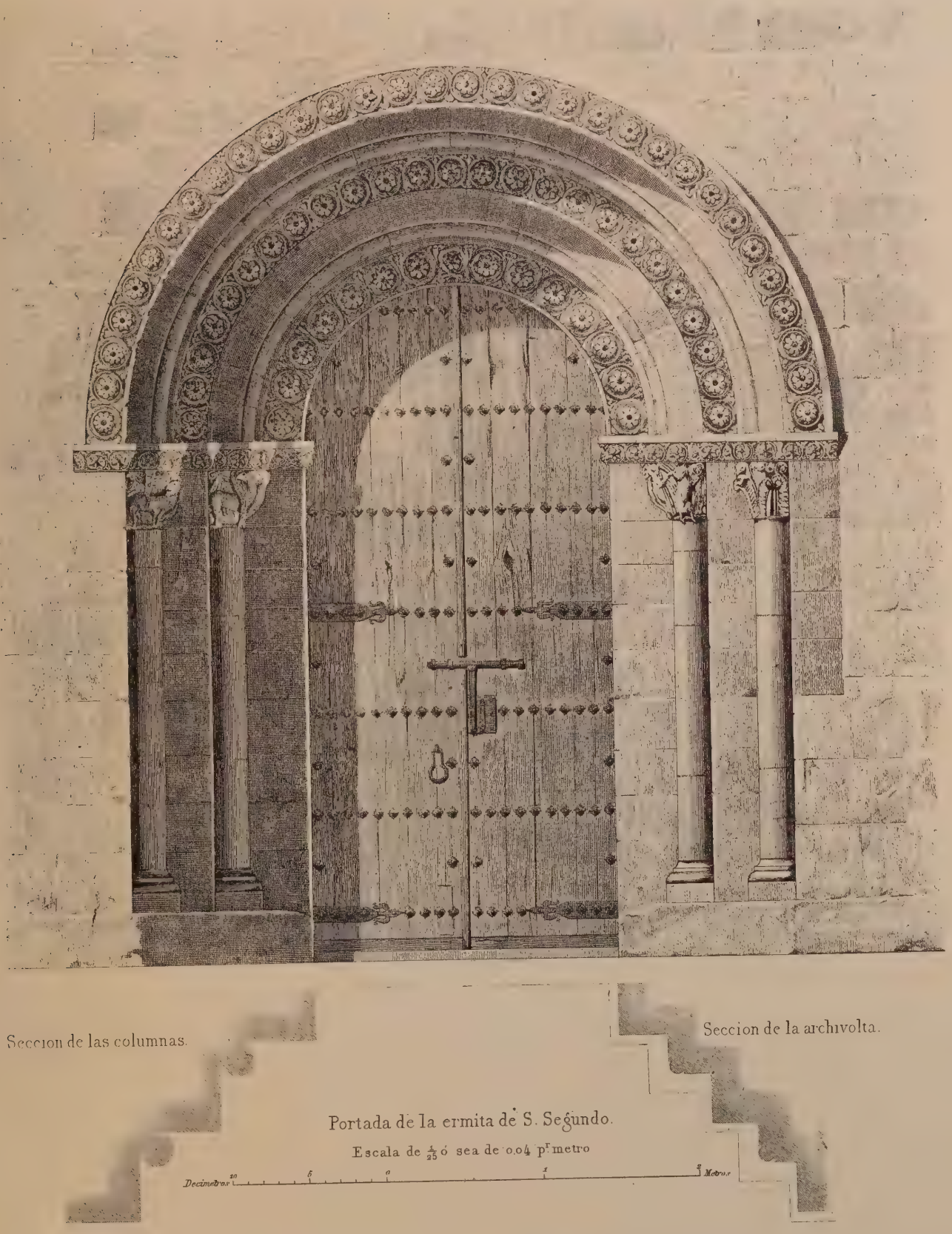
87

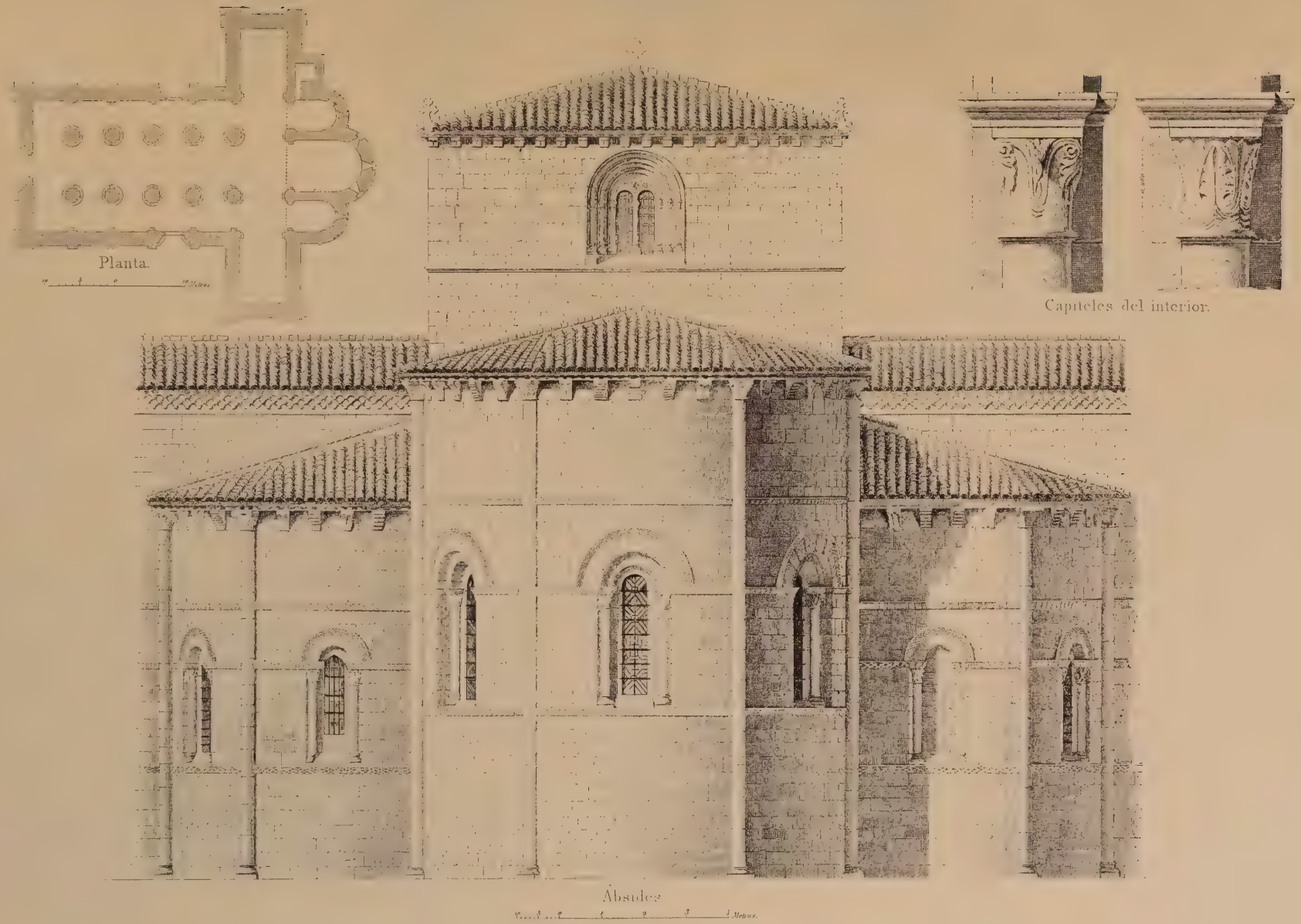
78



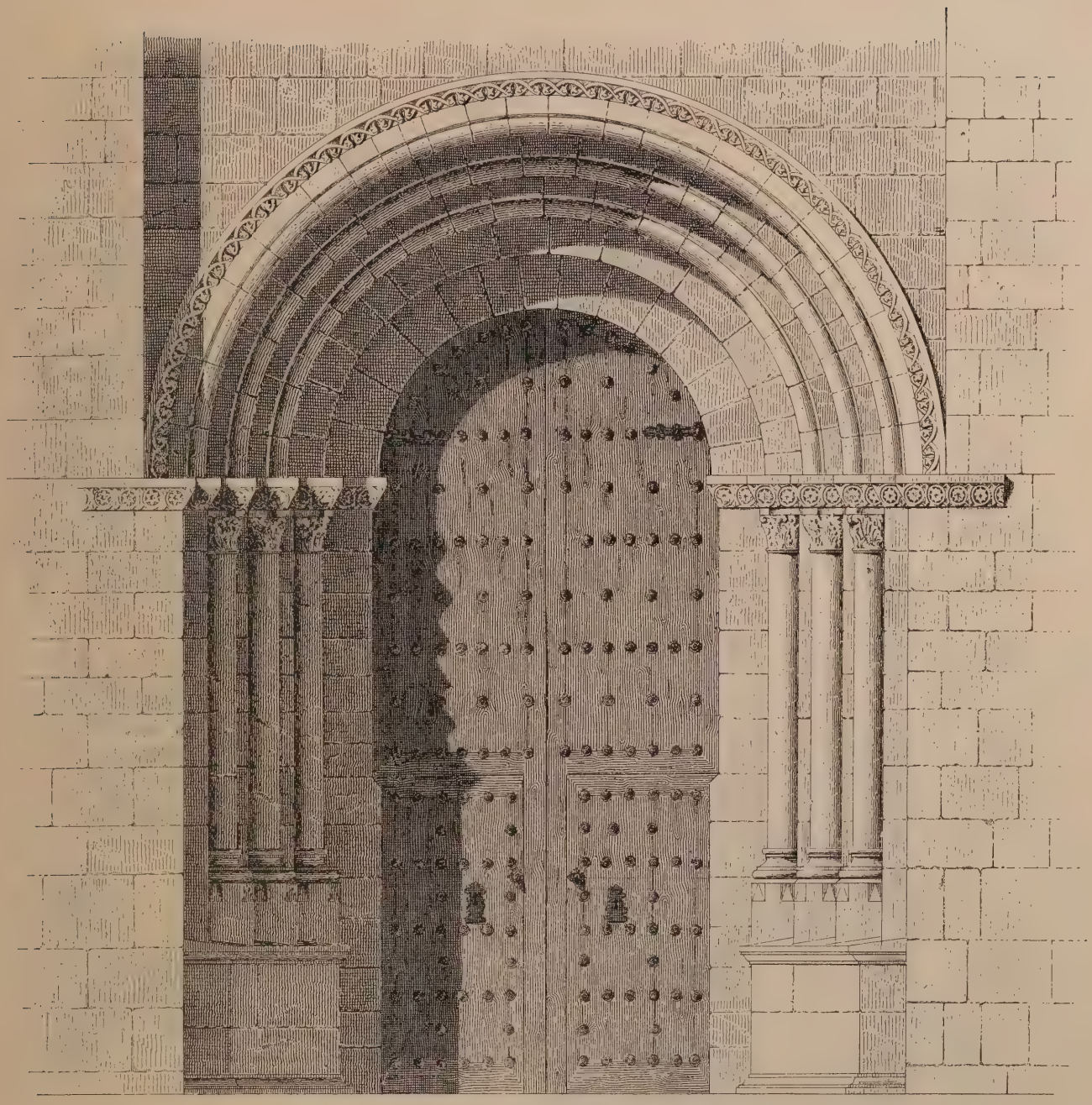
Capiteles y Fragmentos de Ornamentacion en la Mezquita, Hoy Catedral. (Córdoba). Provincia de Córdoba. Estilo Latino-Bizantino.


Seccion de las columnas.
Seccion de la archivolta.
Portada de la ermita de S. Segundo.
Escala de 1/25 ó sea de 0,04 p.r metro
Decimetros
Metros

Iglesia de San Segundo, Portada de la Ermita (Avila). Provincia de Avila. Estilo Románico.



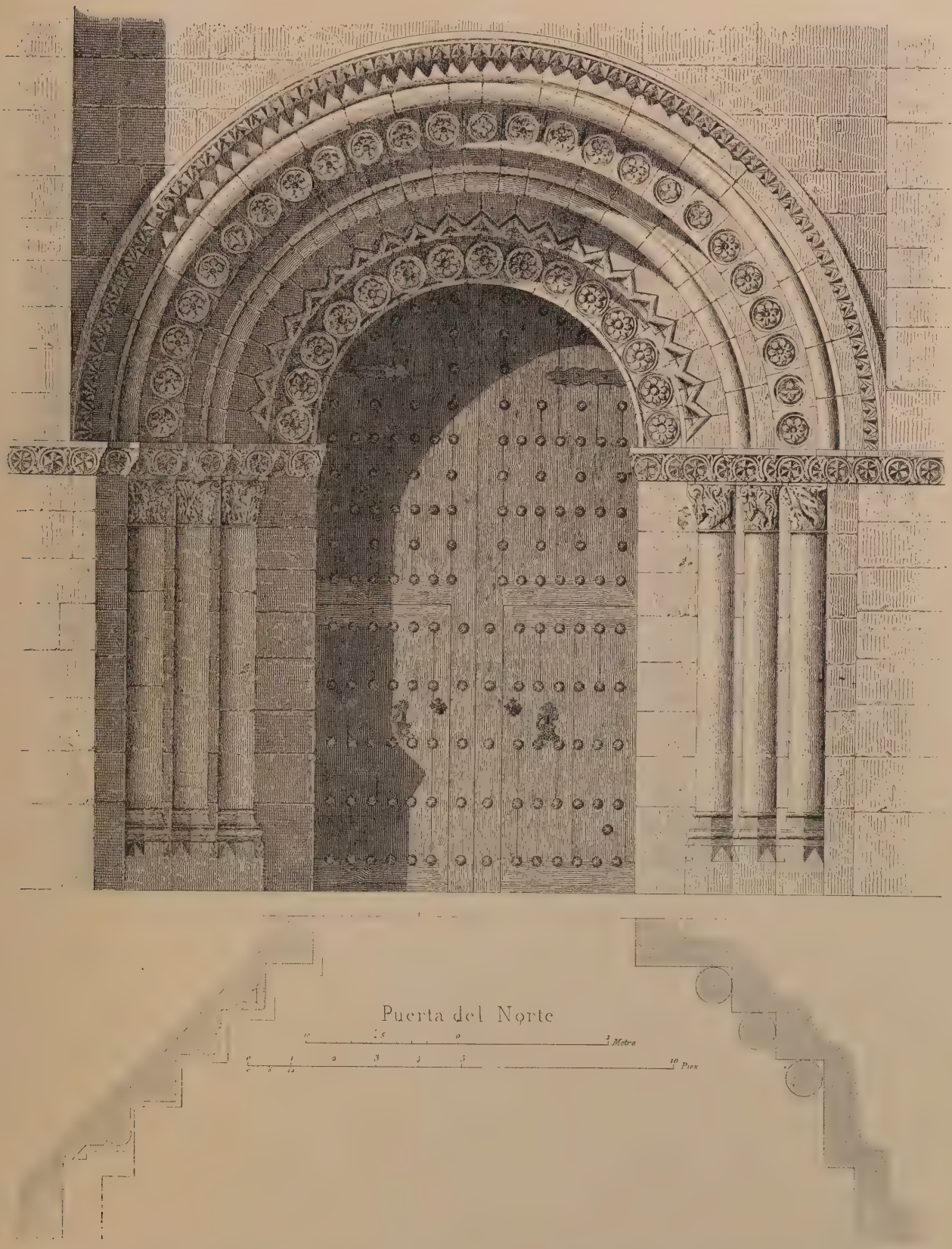
Iglesia Parroquial de San Pedro (Avila). Provincia de Avila. Estilo Románico.



Puerta del Medio-dia

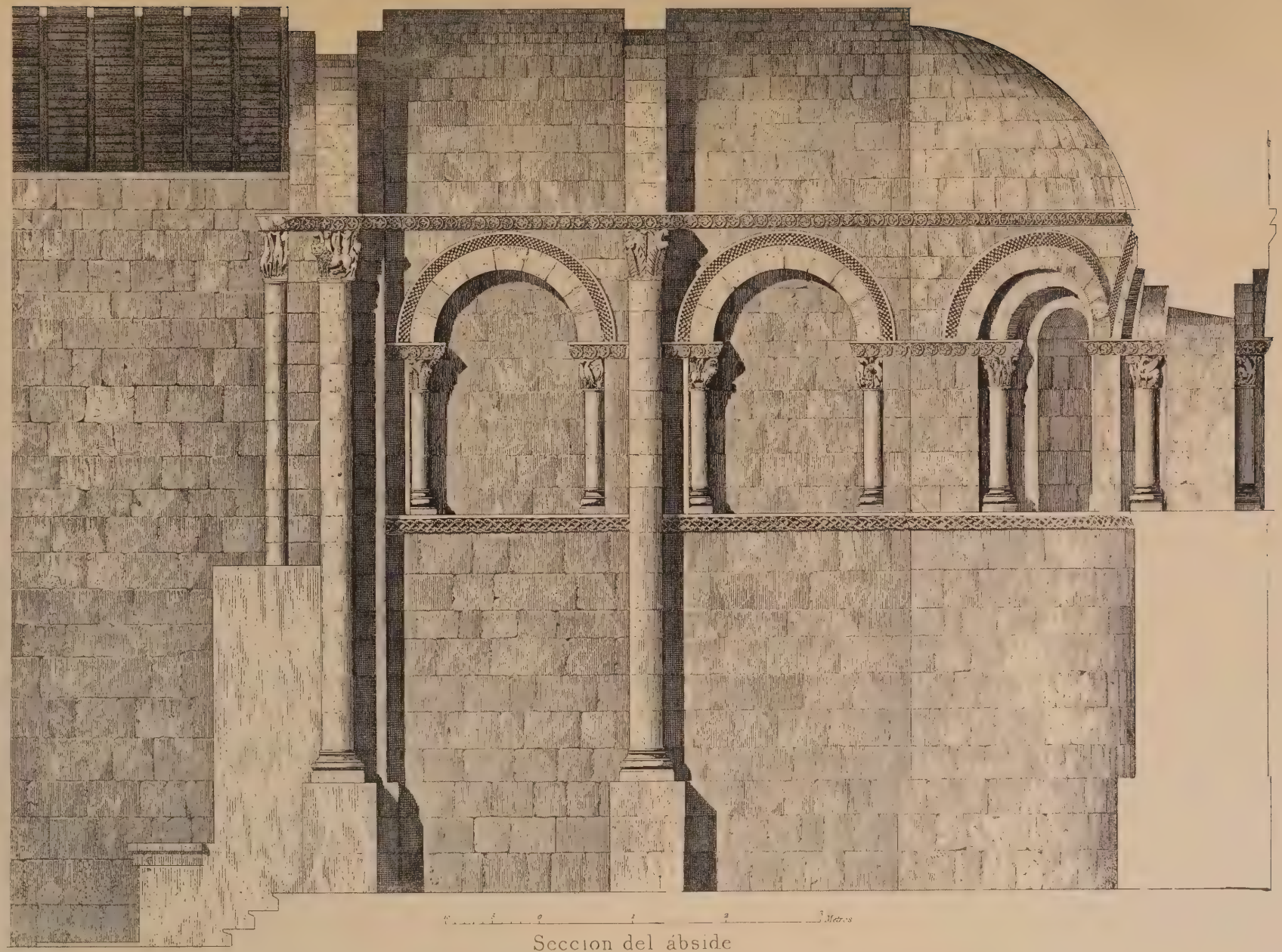
0 1 2 1 Metro.

Iglesia Parroquial de San Pedro (Avila). Provincia de Avila. Estilo Románico.



Iglesia Parroquial de San Pedro (Avila). Provincia de Avila. Estilo Románico.

Ermita de San Isidoro (Avila). Provincia de Avila. Estilo Románico.



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